

VUE

WEEKLY

MIKKO NISSINEN

ALBERTA BALLET READY FOR NEXT STEP

Cover Story by Alexandra Romanow • Page 19

RADIO GAYS

CBC SHOW EXAMINES QUEER ICONS

Music by David Gobeil Taylor • Page 15

WILL HE EVER DIE?

JAMES BOND HAS LOST HIS APPEAL

Film By Amy Hough and David Gobeil Taylor • Page 22

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Vue finder

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Opinion • 5

Columnist Lesley Primeau says that even though the province's books are in the black, it's a shame that the poor are on the outside looking in. While Alberta's basking in the fiscal glow of record natural-resource revenues, there are still people who have to sleep on the street.

Conspiracies • 9

Hong Kong has generated many headlines in the last month—not because of the Chinese takeover of the former British colony, but because of a chicken flu.

Sports • 10

Roman Hamrlik, Tony Hrkac, Bill Guerin and Valeri Zelepukin. No, it's not an international dancing troupe—the quartet are all players who have been added to the Oilers' roster in the last two weeks. Our *In the Box* column looks at the deals and asks if there is light at the end of the Oilers' dark, losing tunnel.

Music • 14

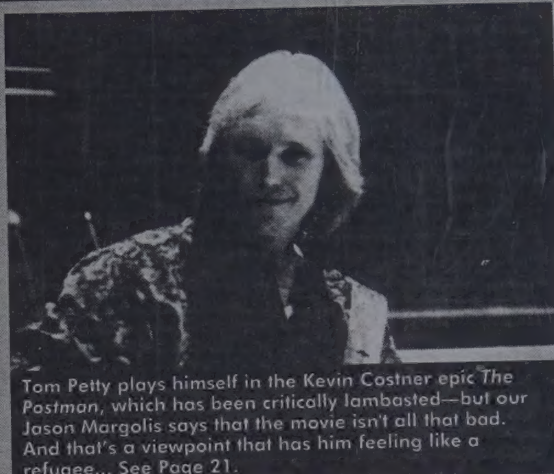
R&B man Jack Semple has enjoyed a successful career, even though he staunchly refuses to leave the prairies for the Centre of the Universe. Our Peter North chatted with the man who is supporting his brand-new *Saskadelphia* CD.

Cover • 19

Mikko Nissinen is the new artistic director of the Alberta Ballet. The 35-year-old Finn believes the relatively small touring company has a bright future ahead of it and can make some major steps in the world of dance.

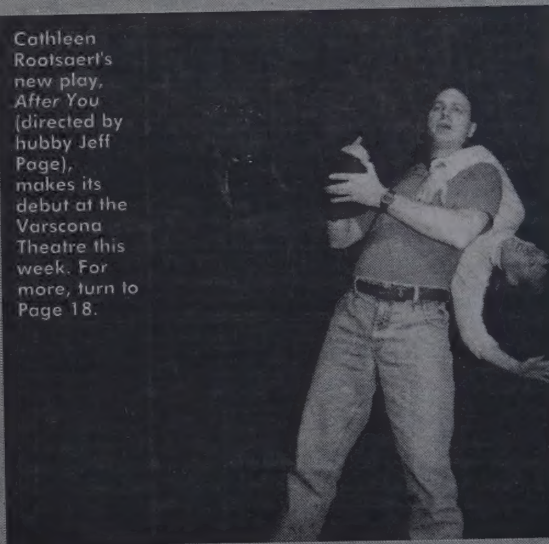
Film • 22

Ever since Ian Fleming penned the first novel in the series, the character of British spy James Bond has become one of the 20th Century's highest-grossing pop-culture franchises. But has 007's time finally come? Is the character too horribly outdated to be believable in the '90s?



Tom Petty plays himself in the Kevin Costner epic *The Postman*, which has been critically lambasted—but our Jason Margolis says that the movie isn't all that bad. And that's a viewpoint that has him feeling like a refugee... See Page 21.

Cathleen Rootsart's new play, *After You* (directed by hubby Jeff Page), makes its debut at the Varscona Theatre this week. For more, turn to Page 18.



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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best laid plans of mice and every kid who owns a Jason Arnott jersey. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail, or (zounds!) hand delivery. Remember, if you're a skier, that those trees don't move—or you'll end up Sonny-side up.

Jesus, Jesus, He's our (Son of) Man...

Christmas does belong to the Christians

To Roy Fisher:

I just finished reading your article titled "Keep Christ out of Christmas." I must say that you are entitled to your opinion. I'm just curious, what makes you think that Christians believe that they have a monopoly on compassion? Not that that part of your article was relevant.

I am a Christian. Christmas is about the birth of Jesus Christ. That's what Christmas is all about. I knew and understood that even when I wasn't a Christian. Why do you have to bash it because you don't? In your article, Mr. Smith doesn't give generously to the orphan fund and volunteer at the homeless shelter because the Bible tells him to. He does it because he *chooses* to. Not because he has to. I could go on and on, explaining my opinion on why your article is ridiculous. But I won't, that's a waste of time. I feel however that you, being an atheist, maybe shouldn't tell Christians that "they should take a good hard look at what Christianity is supposed to mean." We know very well what it means.

Oh yeah, and that comment at the end of the article "Christmas no longer belongs to the Christians..." Well I'm laughing at the fact that it's such a ridiculous statement. The genuine meaning of Christmas will always belong to the Christians.

All that other stuff, it's meaningless and you can have it.

I don't mean to be too harsh, I could have said a lot worse.

But I do pray that you'll one day understand Christianity and that you'll be more open-minded towards it. Take care and God bless you.

Leah Baclig,
Edmonton

"Atheist" columnist surprises reader

Dec. 18 seemed like just another day of picking up my weekly copy of *Vue Weekly*. What I didn't expect was to open the first page and

find the article entitled "Keep Christ out of Christmas." A little bothered, I read the article only to discover the rantings of a highly opinionated, confused atheist man who goes by the name of Roy Fisher.

Mr. Fisher, as much as I'd like to say to you,

"Congratulations, you win the prize for giving into Satan's deceptions," I'm going to say that I respect your opinion and although I don't agree with you, in no way do I hate you for what you said. Christianity is about *love*, not hatred.

Chris Zaytsoff,
Edmonton

Many have come to Christian conclusion

I would like to respond to Roy Fisher's article, "Keep Christ Out of Christmas," *Vue* issue #116, Dec. 18-31.

"God is at work within life. He helps it, raises it up, gives it the impulse that drives it along." So writes the Catholic theologian and scientist, Teilhard de Chardin. Chardin is remarkable for his capacity to bridge scientific and spiritual world views. His is, I suppose, a particularly Catholic version of the marriage between spirit and matter. So in answer to Mr. Fisher's question as to whether Christianity consists of "mantras, rituals and bread wafers" or "peace on earth and compassion towards the people around you," I would say that it consists of both. That is its beauty and that is its difficulty. The problem, as Mr. Fisher is keenly aware, is that Christians (and people in general) tend to go by externals, losing sight of inner realities.

As for "Keeping Christ out of Christmas" altogether, I must confess that I disagree. I believe it was God who was born in that tattered and cold Palestinian cave two millennia ago. It is a strange and wild sort of belief I grant you, but I am not alone in holding it. Many sorts of people in many places have come to this same unlikely conclusion. I think your point is well made, however, that any human being can become a great lover if he/she is committed deeply to values of goodness, generosity and tolerance and lives out those values in his/her life. I think we have much to learn from Buddha, Mohammed, Confucius, Gandhi, *et al.* But can we not say that Christ and the Church have also greatly enriched the story of our troubled humanity? Energies of love and forgiveness have radiated from countless believer's hearts in Ghana, Australia and Ecuador... And if the world has, as the poet says, "lost its centre," isn't it due in no small measure to our forgetfulness of Who that centre really is? We celebrate that centre Christmas night. In the innocence of a child, the innocence of God, we discover our centre and bow low to worship...

Jim McCloskey,
Edmonton

How much do you pay for your movie reviews... minimum wage?

You know, you get what you pay for. Your Russell Mulvey couldn't write for the backs of cereal boxes, never mind reviewing Woody Allen's *Deconstructing Harry* in your Jan. 1 issue of *Vue*...

As always, another masterpiece work by the great himself comes under attack by little hopes as your Mulvey.

Is he supposed to be special by once corresponding with Woody (has he got the edge now as a writer?). Tell him Judy Davis did not play Woody's wife (as said in *Vue*). She plays Woody's wife's sister. At least get it right when you start to pick apart Woody's work.

Both Kirstie Alley and Judy Davis put in a tremendous per-

formance (no mention...why?). I rely on good investigated, educated and professional reviews.

Next time Woody's got a movie in town I'll even watch the movie and write a review. No charge, 10 times better for your money than what you pay Mulvey.

Doug Brinkman,
Edmonton

You know what? The Leafs suck!

Hey Steven "Leafboy" Sandor:

While reading your "Hockey historian researches Cup's greatest teams" article in the Jan. 1 issue of *Vue*, it became painfully evident you would rather wank on and on about the Toronto Maple Leafs than cover the true legends of the game.

It is strange you mentioned the Leafs five times, a team which has distinguished itself only as hockey's most perennial *loser* (having not won a Cup in three decades) in a story which should have been about hockey's perennial winners.

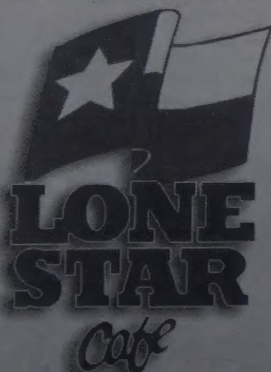
Nobody wants to hear about the losers, Steve. That's why the one team which wins it all becomes a part of Stanley Cup history, while the 25 other teams suck it up and try to win next year. To chronicle 25 stories of what could have been or what almost was is futile, depressing and certainly not newsworthy.

On a positive note, I found a quote you solicited from author Douglas Hunter to be highly entertaining. When pestered by a poor simp wearing a Maple Leafs jersey for a quote about the Leafs, Hunter referred to Toronto only as a foil for the Canadians;

"From 1943 to 1979, [the Canadians] excellence is unparalleled—even though for many years all they had to do was just be better than Toronto and Detroit."

Did you notice he didn't say, "The daunting task of being better than Toronto?" The Leafs have always been just a speed bump on the road to glory.

Frank Brisebois,
Edmonton



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VUE news



by Steven Sandor

A look back at the week that was...

Liberals accuse Tories of inadvertent tax grab

THE Alberta Liberals have accused the ruling Tories of adding \$337 million to the provincial tax burden since 1988, thanks to the de-indexation of federal tax brackets and credits.

"If the government wants to pursue a 'made-in Alberta' tax regime [tax-on-income], they should ensure that the provincial tax brackets and credits are fully indexed to the annual rate of inflation," said Liberal Treasury Critic Gene Zwozdesky.

Premier Ralph Klein has hinted at re-examining the tax structure and the possibility of a tax cut in the 1999 budget. But Zwozdesky says that thanks to the rate of inflation, low- and middle-income wage-earners are being pushed into higher tax brackets, which drastically affects their real incomes. The federal system has in place a three per cent inflation threshold—if the rate of inflation is lower than that figure, then there is no adjustment to tax brackets or credits. Since 1992, inflation has not reached three per cent, meaning many wage-earners are creeping up through the tax system without being indexed for the current inflation rate.

"To ensure fairness in the tax system, as the rate of inflation increases, the tax brackets and credits should be tied to the inflation rate in order to protect taxpayers. This will ensure that low- and middle-income families do not have to pay more," said Zwozdesky.

He believes that inflation has cost taxpayers \$337 million over the last decade—and the Tories should try and focus on returning that money to the pockets of Albertans in 1999.

If the system was indexed, the Canadian Federation of Independent Business predicts the average breadwinner earning \$24,000 a year would receive \$1,050 in tax relief by the year 2010.

Polish double-agent offers hard sell

CANADA has been awfully sensitive about its passports after Israeli Mossad agents used stolen Canuck documents to get into Jordan as part of an assassination attempt on a PLO figure.

Now, Polish double-agent Ryszard Paszkowski, whose wife and two sons live in Edmonton, is trying to capitalize on Canada's passport paranoia. Paszkowski has been defying deportation orders by holing himself up in an Ottawa church. The former Polish spy, who became a double-agent for CSIS, claims he will be killed if he is sent back to Poland.

Now, he says that he has a tap into the Canadian-passport black market and is willing to



give the Mounties vital information in return for immigration forms.

Was Paszkowski, as he claims, working for CSIS? Then, the government must act responsibly and not accept the man as one of its own, despite the egg on the face it will receive. But what Paszkowski's suggesting is a form of immigration bribery.

NDs criticize Capital RHA decision

ND leader Pam Barrett says that it's unfair that Leduc is being allowed membership in the Capital Regional Health Authority (RHA), which encompasses Edmonton and St. Albert, while other bedroom communities are still forced to cope with membership in large, rural RHAs.

The RHAs were created by the Tories as a means to streamline the healthcare system. Appointed boards were created, overseeing the hospitals, ambulance services and healthcare needs of each designated region in the province. Satellite communities were incensed when they were not included in the Capital RHA and have fought long and hard to gain membership, which Leduc has finally won. But other communities are still on the outside looking in—for example, most MD of Sturgeon, Morinville and Legal residents use the Sturgeon General Hospital, as it's a close drive down Hwy #2 to St. Albert. But those communities were separated into an RHA which includes far-off towns such as Swan Hills, Fox Creek, Westlock and

Barrhead. Since it's a good 45-minute run from Morinville to its closest RHA hospital—Westlock General, you understand why the Sturgeon-ites are incensed.

MLA Paul Langevin chaired a committee which suggested making a major overhaul to the RHA boundaries, but the government decided to only make the Leduc change to the Capital RHA.

"This non-decision defies fiscal common sense," accused Barrett. "It perpetuates the situation where the Capital Health Authority is expected to continue serving the health needs of residents of outlying communities without having adequate funding to do so."

"Let's be honest, though. The real reason the Klein government doesn't want rational RHA boundaries is because it goes against their plan of creating a vast patronage network of regional authorities and boards accountable to them, rather than to elected municipal councils or school boards."

There will be no RHA elections until at least the year 2001 and the boards have long been attacked by critics as patronage plums.

Blue-hats come home

TWO planeloads of Edmonton-based peacekeepers came home over the last week-and-a-half, their arrival trumpeted by the Chamber of Commerce.

Under a program entitled *Operation Welcome Home*, the veterans' arrival time was constantly updated to the press, in the hopes that the arrivals would become major media events. After the

much-ballyhooed Somalia Affair, it was refreshing to see our armed forces receiving a laurel wreath rather than a raspberry when they returned home this time around.

Oh, and by the way, Tuesday's frigid temperatures did play havoc with the schedule, delaying the peacekeepers' plane by about two-and-a-half hours.

Bad week on the slopes

LAST week, Michael Kennedy (son of the late Sen. Robert F. Kennedy, the presidential candidate assassinated by Sirhan Sirhan in 1968) was killed in a skiing accident. He suffered fatal injuries after hitting a tree.

One week later, American Congressman and crooner Sonny Bono dies after hitting a tree during a skiing vacation.

Our new look

ANY regular reader of this publication will no doubt take notice of the fact that we've spruced up our look for the new year. We've gone to a format more akin to other urban weeklies across North America, and we hope it makes your read of *Vue* a more enjoyable experience.

The new design is an idea we've been kicking around for a while, but we felt the first "regular" (the last ish being a year-end wrap-up) mag of 1998 offered us the perfect opportunity to freshen things up a bit. We welcome any comments or suggestions our readers may have on the new page designs.

VUE POINT by LESLEY PRIMEAU

Alberta's surplus cold comfort for our poor

BOY, how I like the new year. Not because it brings with it such promise (although I suppose we could hope for that) but because it allows me to read what everyone else surmises was the best and the worst of the previous year. That way when I make my predictions I can just steal. (Just kidding, just kidding!)

By the time this column hits the stands, the Premier will have already spent a fair chunk of change telling us how good we should feel for voting Tory in the last election. And just so you won't feel left out if you voted other than Tory, he'll remind you why you were ill-advised. There's no denying the Tories have made a dent in the debt and deficit. Well, OK—so revenue from oil and gas made the dent—and silently we all say a prayer for continued good success (or at least we pray that no other producer gets weird and glutts the market). And there's no doubt the Premier's gonna smile that cutesie little lopsided grin and tell us that all is well in Cabbagerville and the country's gonna be safe because he's hot to trot about unity.

And I suspect that he'll make mention of the incredible cohesiveness of the ruling Tories, although anyone with Cokebottle vision can see there's more than one crack splintering the powerhouse. But here's the fly in the ointment: the Premier seems somewhat reluctant to deal with those less fortunate, which makes you wonder as to the purpose of government.

Now, we've done columns on that and the fact the government has managed to make us believe that everything that has gone wrong in the past was as a result of those lazy poor types. But as the New Year's bells become nothing more than a distant memory, will the Premier actually follow through on a Premier-type initiative—recognizing the chasm between those who have and those who don't.

I understand that the government is loath to do anything to relieve the desperation those in need must feel, but perhaps if the Premier at least acknowledged poor folks exist, maybe the poor folks would take heart and not feel as if they are out on the plank about to get turfed. Gee, Mr. Premier, you got your million miles worth of great political media on your backs—at least say "thanks."

It's like that old saying, "if you're gonna get screwed, you'd at least like a little peck on the cheek," if you get my drift.

I keep thinking there must be a light on the distant horizon, something the poor and less fortunate can aim for. But I'm beginning to think even if they took a couple extra jobs, they'd still never get ahead. They won't be able to afford the great schools, the extra healthcare, they probably really don't understand the CPP debate (who does; didn't Klein support that change?). They can't really plan for their RSP's. Buying a car is likely a pipe dream. And a home; I'm sure a home of their own is just outta reach but hey, they live in the "Alberta Advantage."

I thought maybe this drifting-into-poor domain was just an aberration, a blip on the political screen, something that would pass when the bucks started rolling in. But here we are posting massive amounts of surplus and there are people who can't eat without the food bank. And with this cold spell, we actually have people who can't find a warm place to sleep.

Chapters

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from Heather

Madelaine's Ghost

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from Gail

To The Wedding

by John Berger

"To The Wedding" is about the triumph of hope over experience. The tender story of a wedding, narrated in many voices, takes place in an Italian coastal village."

from Lenora

Snow Falling on Cedars

by Dave Guterson

"Rare indeed is the book that sings in the music of prose, speaks honestly with characters as true as family, and contains intrigue with a mysterious death as 'Snow Falling on Cedars' by Dave Guterson."

from Brenda

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from Chris

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BESTSELLERS

Fiction: Hardcover

- 1) Barney's Version
Mordecai Richler (Knopf)
- 2) The Underpainter
Jane Urquhart (McClelland & Stewart)
- 3) A Certain Justice
P.D. James (Random House)
- 4) Déjà Dead
Kathy Reichs (Scribner)
- 5) 10 to Be Deadly
Dick Francis (Michael Joseph)

Fiction: Trade Paperback

- 1) Witness and Guise
Stephen King (Plume/Penguin)
- 2) The Englishman's Boy
Guy Vanderhaeghe (McClelland & Stewart)
- 3) The Sorcerer Metamorphosis
Jack Whyte (Viking/Penguin)
- 4) Fall On Your Knees
Ann-Marie MacDonald (Vintage (Random House))
- 5) Ellen Foster
Kaye Gibbons (Vintage (Random House))

Fiction: Mass Market

- 1) The Drums of Autumn
Diana Gabaldon (Bantam)
- 2) Airframe
Michael Crichton (Ballantine)
- 3) Politika
Tom Clancy (Berkley)
- 4) Alias Grace
Margaret Atwood (Bantam)
- 5) M is for Malice
Sue Grafton (Fawcett)

Non-fiction: Hardcover

- 1) The Morningside Years
Peter Gzowski (McClelland & Stewart)
- 2) No Holds Barred
John C. Corbie (McClelland & Stewart)
- 3) The Man Who Listens to Horses
Monty Roberts (Knopf)
- 4) Reflections of a Siamese Twin
John Ralston Saul (Penguin)
- 5) The Rink
Chris Cuthbert & Scott Russell (Penguin)

Non-fiction: Paperback

- 1) Don't Sweat the Small Stuff
Richard Carlson (Hyperion)
- 2) Mami's Children
Judy Schultz (Red Deer College Press)
- 3) Beyond The Stump Farm
Robert J. Adams (Megan Publishing)
- 4) The Stump Farm
Robert J. Adams (Megan Publishing)
- 5) Chicken Soup for the Mothers Soul
Jack Canfield et al. (Health Communications)

BESTSELLER information
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Chatelaine compendium charts the course of Canadian women

By AMY HOUGH

A Woman's Place: Seventy Years in the Lives of Canadian Women is truly one of the most delightful books I have ever seen.

Filled with beautiful, colorful images once featured in *Chatelaine Magazine*, it captures the lives of Canadian women from the inception of the magazine in 1928 to the present. The pictures are only a backdrop to the articles written by such famous Canadian pundits as Barbara Amiel, Barbara Frum and Nellie McClung.

With such articles as "Do's and Don'ts of Picking a Hat" (1952), "Trousseau Budgets" (1952), "What's a Housewife Worth" (1972), "Packing a Box for a Soldier" (1941), "Are You A Good Date?" (1938), "I Would Rather Have Beauty Than Brains" (1931) and "Are Men Obsolete?" (1974) to more serious subjects such as abortion, rape and politics, *A Woman's Place* captures the history of Canadian women's lives in fine form.

"I saw it as a retrospective which would help to introduce one generation of women to the other," says Lee Simpson, the first female publisher of *Chatelaine Magazine* and one of the women who spearheaded the idea for the book. "I think it teaches a few things. I think there is a kind of perception that we have reached a level of sophistication and education today that is much more intense. Maybe we're more liberated than our predecessors, our mothers, grandmothers, great-grandmothers. That's not really true. Nellie McClung was not a voice alone. She had a whole host of contemporaneous Canadian women who were leading the charge towards the rights of women and women having a position in Canadian society. She was simply one

voice among many."

Although to the modern reader some of the articles may seem truly frivolous, Simpson is quite correct in asserting that we haven't really changed that much.

I had a good laugh when I read "Are You A Good Date?" by Lorna Slocombe. I chuckled at how Slocombe suggested you be "devoted" to your date 'cause after all he may be spending a whole dollar on you. Suggested conversation starters such as "Do you think short skirts are prettier?" made me giggle but then I thought of the *Rules* book by Ellen Fein and Sherrie Schneider that hit it so big last year with woman wanting to land a man.

media

Sylvia Fraser, ed. • *A Woman's Place: Seventy Years in the Lives of Canadian Women* • Key Porter Books; 280 pp; \$36

Poet releases a very Wild Rose collection

By LORRAINE RESLER

TO most of us, poetry—especially the romantic kind—is pretty foreign stuff. We think of it as either something Created (with a capital "C") by someone who starved to death in Europe a century or two ago or, in the case of bad love poems, the stuff sitcoms are made of.

But what if you took an average guy, who just happens to be able to put a good phrase together and has a really colorful way of putting things, and told him to write about the everyday things in his life? Oh, yeah, and it's OK if this guy happens to be really in love with his wife.

If you did all that, you'd essentially end up with the new book of poetry by Edmontonian John King-Farlow, titled *Words Rise Up Like Fireflies*. There's really something for everyone in this book. King-Farlow (a philosophy professor at the University of Alberta) and his wife Liz have spent a lot of time getting to

Slocombe's words could have easily come out of Fein's and Schneider's mouths with nary a side-long glance from their legions of followers.

Certainly some of the articles appear downright silly to those of us with our heads properly positioned on our shoulders, but Canadian women also delved into the more risqué subjects of their time such as whether women should be married, whether they should join unions and whether they should work for less than men—an issue many of us are still dealing with. Quaintly charming or reactionary, it's all here.

"I love Nellie McClung's barn-burning, rebel-rousing articles in there," says Simpson. "There's a wonderful one in here about the

ordination of women in the United Church—which was a real cause then. We kind of take these victories for granted. When I sit in my pulpit and listen to my minister—who happens to be a woman—I don't think back on the fact 60 years ago that she couldn't have been there."

Certainly this is a book for all generations. Some can reminisce and some can simply delve into the history of their foremothers; "This is not a salute to how wonderful *Chatelaine* was," mentions Simpson. "Sometimes we blushed and sometimes we're embarrassed to look at this but that's also the truth. So if our zits show there too, that's an honest representation of how it should be."

poetry

John King-Farlow • *Words Rise Up Like Fireflies* • BearCat Press • 100 pp. • \$5.95

know Alberta and much of his poetry is about things the average Albertan can relate to. For example, "Near Hinton After an April Storm," "Alberta Snowstorm in Summer" and "Alberta Signposts" are all about the things that make Alberta Alberta. There's even a limerick paying ode to the many dining establishments of Edmonton and Calgary.

But the truly touching thing about this book is the unpretentious way King-Farlow writes about his wife. It turns out that a love poem doesn't have to be tortured or grandiose; it doesn't even have to be about Nothing But Love. One poem, "Fish From Edmonton's Billingsgate: Sometimes Her Hair or Her Cooking's More Magical Than She Knows" comes with the subtitle "Try to Find a Spouse Who Can Infatuate You With Perfectly Cooked Fish." No sir, nothing pretentious there. When *Vue Weekly* asked them why the Hinton area got a mention, Liz King-Farlow had to laughingly remind her husband that they were married there. But isn't it a little frightening to basically bare your soul to the

world?

"Well, since Liz and I got together about eight years ago, I've been writing much more poetry and I thought I had a special background to publish a decent book," said King-Farlow. He's been published before—a few books on philosophy and a small book of poetry in England in the '60s.

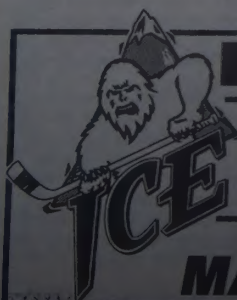
King-Farlow's own favorites among the poems in the book include the cycle "Art, Death and Hazel McKinley," about the death of his mother; and "Puffing Up Vanity," about unemployment in Alberta. The latter is written as a Greek chorus and although one wouldn't expect a philosophy professor to use such an archaic form to convey much of the reality of unemployment, he has been surprisingly successful at capturing much of the frustration and pain felt by jobless Albertans. Both King-Farlow and his wife feel strongly that the painting used for the cover of the book, "Crazy Bird" by artist Nancy Desjarlais, is also a really strong complement to the poetry within.

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Studio head has 15-minute movie dream

By JARON SUMMERS

I met the new head of 20th-Century Fox Studios, Brett Farvision, on the set of *Son of Titanic*—where James Cameron is filming the sequel to his '97 epic.

humor

Mr. Farvision was jubilant about the prospects for his studio's latest blockbuster. (The young studio chief holds an MBA from Harvard, a Doctor of Divinity degree from Oxford and 23 honorary PhDs from film schools ranging from USC to UCLA).

"Basically we're, like, capitalizing on the success of the original and, like, slanting it toward a younger market," said Mr. Farvision.

"How can you make a sequel about a ship that sank?" I asked.

"James Cameron did it once and we here at Fox have, like, every reason to believe that he can do it again. We're so confident, we've insisted that he take, like, a salary as a director. Last time he, like, didn't."

"What is your sequel about?" I asked.

"It's what would happen if the *Titanic*, like, *hadn't* sunk," explained Farvision. "This way there'll be hundreds of people left alive and out of those we're developing, like, dozens of solid love stories."

"That's interesting," I said.

"Oh yes, wonderful possibilities. This way, like, Leonardo DiCaprio has three love inter-

ests."

"But he perished in the original," I said.

"Don't you, like, listen?" asked Farvision. "I said *Son of Titanic* is the story of what would happen if, like, the ship hadn't sunk."

"How could that be?" I asked.

"Like, no iceberg," said Farvision. "That was my idea and I'm, like, rightfully proud of it."

"But the sea was filled with icebergs," I said. "It was by ignoring the warnings of a disaster that led to the *Titanic's* demise."

"That's a silly, like, theme," said Farvision. "Our market research indicated that we could have doubled our ticket sales if we hadn't done a disaster movie. We have to have everything, like, upbeat in *Son of Titanic*."

"So how do you get rid of the icebergs?" I asked.

"We'll drive around them," said Farvision. "That's, like, a joke. Ha. Ha. Seriously, we've set *Son of Titanic* off the coast of Africa. No icebergs there. Just huge turtles but they could never sink, like, a ship like *Titanic*."

"You'll lose the drama of man against the freezing ocean," I said.

"So what? We have a, like, superior story. In *Son of Titanic*, DiCaprio commandeers the *Titanic* and he and his men, like, steam to Morocco. There he meets and rekindles his love affair with the Kate Winslet triplets. Three love interests. We bring in, like, Nazis about to take over the world, but



Titanic Can even this movie have a sequel?

with an upbeat ending when DiCaprio, like, color Xeroxes letters of transit so the entire crew can leave."

"It sounds to me like it has elements of *Casablanca*," I said.

"Like, I never heard of that film," said Farvision.

"Then you must have read the script," I said.

"I run one of the biggest studios in the world. They don't pay me, to like, read scripts, they pay me,

like, to make great films. *Son of Titanic* is going to go through the roof."

"But what if it doesn't?" I asked.

"Then it'll sink the studio. Like, we're betting the farm on *Son of Titanic*."

"I've heard \$2 billion," I said.

"I can't comment about that," said Farvision. "Trust me, *Son of Titanic* is going to make, like, tons more money than the original and it's going to do it in a much, like,

shorter time span."

"How can that be?" I asked. "The original *Titanic* filled almost every theatre in the world. Sometimes the screenings started at six in the morning to accommodate the audiences."

"And that's where the idiots that ran Fox, before I took over, went wrong."

Like, the dummies released a print that ran over three hours. You can barely get six shows per theatre per day that way. *Son of Titanic* will only run, like, 15 minutes."

"Your film is going to be a quarter of an hour long?"

"Like, you got it. Can't anyone do math but me?" screamed Farvision. "We'll have 20 or 30 screenings per day, per theatre. I'm projecting we'll haul in, like, \$20 billion in film rentals—and that's just domestically. Also popcorn and Coke sales will be astronomical."

"What if the audience doesn't respond like you're projecting?"

"Then we'll have to, like, dump Cameron," said the head of Fox. "We'd replace him as director on *Son of Terminator*. To tell you the truth I'm, like, a little worried about that project. He's already \$500 million over budget."

"And how would such massive failures effect your career?" I asked.

"I could always produce Broadway musicals. I mean it's not, like, I don't have a lot of options open. I'm, like, only 17."

Chapters Southpoint

I have a resolution!

Saturday, January 10th. 2 pm

Are you a member and proud of it? This afternoon's seminar for quilters and those who have no intention of quitting smoking. Author Dr. Boyant will share information we all need to "know smoking".

This is the year I travel...

Thursday, January 15th. 7:30 pm

Tired? Cuts budget travel agents return with this first in a two-part series on backpacking around the world. Thailand is the feature of tonight's slide show and talk.

"Thursday's Child" on a Saturday afternoon
Saturday, Jan. 17th 2 - 4 pm

Author James Hargis is a (former) U of A. professor and since moving to Victoria has tried his hand at fiction. "Thursday's Child" is his first delivery and he will be in store to chat and sign copies of his book.

Harmonize your home and life

Saturday, January 18th. 2 - 4 pm

If you've ever been interested in ancient Chinese healing principles, acupuncture or the 'Chi' then you are one step on the way from catching on to 'Feng Shui'. "Feng" means wind and "Shui" means water. The two combined is a way of arranging your physical environment in balance and harmony. Cathy Carden will take you on a 'Feng Shui' tour of Chapters (so we'll be balanced) and tell you more about this fascinating philosophy.

Drop in...we'll talk!

Wednesday, January 21st. 7:30 - 9 pm

Bring a coffee and your well-thumbed copy of 'Snow Falling on Cedars' by David Guterson and we'll talk about it. This is the first night in what will be an ongoing 'drop-in' book club.

Watercolour wonder is back!

Saturday, January 24th. 1 - 4 pm

Frank Haddock's watercolour painting demonstrations are a favorite here at Southpoint. Don't miss Frank in the Art book this afternoon.

Book Club - Chapter Two

Monday, January 26th. 7:30 - 8:30 pm

Our inaugural book club meeting brought out so many book lovers in Edmonton that we decided to have another meeting night! Come out for this organizational meeting and help pick your date/time and title!

Young as You Look

Wednesday, January 28th. Time: TBA

Is one of your New Year's resolutions to get fit or stay as trim as you are? Edmonton's own cosmetic surgeon, Dr. Don Groot, and a guest dietitian will give a seminar on "choices for choice health."

The Tax Man Cometh!

Thursday, January 29th. Time: TBA

In your money audit tucked away in ERSP's for this year's tax season? Let financial advice Ken Kubit show you the basics on budgeting mutual funds and the benefits of contributing to ERSP's early and often! **FREE SEMINAR - 7:30 - 9:00 PM - JAN 29**

Chapters Westend

Thursday, January 8th • 2:00 - 3:30 p.m.

Join Anders from Winter Art Glass Studio as he demonstrates how you can make beautiful stained glass artworks for your home.

7:30 - 9:30 p.m.

The season is fast approaching for all of us. Meet Suzanne Marshall from Investors Group as she outlines how you can invest wisely in RRSP's to maximize your savings and investments.

Saturday, January 10th • 1:00 - 2:00 p.m.

For all of us who enjoyed *Clara's Patchwork* book "Women Who Run With Wolves", Patricia Gell from the Providence Renewal Centre will be hosting a workshop based on the book. Open to everyone.

7:30 - 9:30 p.m.

The warm, mellow sounds of The Ruth Blase Trio received such a wonderful response from you that we just had to have them back. Come in and relax after a hectic week.

Tuesday, January 13th • 7:30 - 9:30 p.m.

The response to our book club has been so great that we have decided to start a second group. The book that we will be discussing is Anne Michaels' "Fugitive Pieces". Come out for a fun evening with other book lovers!

Thursday, January 15th • 7:00 - 8:30 p.m.

John Koch, author of "Martin Nonlegit: The Uncommon Immigrant" will be on hand to sign copies of his book.

Friday, January 16th • 2:00 - 3:30 p.m.

Steady from Earthly Goods will highlight the various types of beautiful quilts that you can make. A good opportunity, for those of us who are thinking about beginning quilting, to acquire valuable information.

7:30 - 9:00 p.m.

Natasha Kewenig, from *Wishco*, will be on hand to talk about personal health and how you can access the care you need. Included will be a discussion on flower essences.

Saturday, January 17th • 1:00 - 2:00 p.m.

A workshop based on *Clara's Patchwork* book "Women Who Run With Wolves" will be hosted by Patricia Gell from the Providence Renewal Centre. Open to everyone.

Sunday January 18th • 1:30 - 3:00 p.m.

For those who want to learn up the paint on your walls, we have the perfect event for you. Ruth Dingle, from Day's Dinning Supplies, will demonstrate the latest in techniques and textures.

Tuesday, January 20th • 7:30 - 9:30 p.m.

Chapters Book Club is meeting to discuss Marilyn Struening's book "The Communist Love". Call our store to find out how you can benefit from joining one of our monthly clubs.

Friday, January 23rd • 2:00 - 3:30 p.m.

Coffee was a big event at Chapters and this week's date is no exception. Join Katharine from The Future Center as she shows how you can do paper dolls. We will hold a draw for the items that Katharine makes.

Friday, January 23rd • 2:30 - 4:00 p.m.

Are you thinking about making your will? Get the facts from Colette McNeil from Lucas, Bowker and White, who will be giving a presentation on Wills and Estate Planning.

Saturday, January 24th • 1:00 - 2:00 p.m.

Today will be your last chance to catch Patricia Gell from the Providence Renewal Centre, who will host a workshop based on *Clara's Patchwork* book "Women Who Run With Wolves".

7:30 - 9:30 p.m.

It's Jazz Night again at Chapters and to entertain you, we present The Dudes Duo.

Sunday, January 25th • 2:00 - 3:30 p.m.

Do you have a beloved pet who is suffering due to cancer, hip dysplasia or some other ailment? Susan Mack of Rude For Dots will demonstrate how your pet's pain may be lessened through the healing power of hands.

Thursday, January 29th • 7:30 - 9:00 p.m.

Do you want to feel more comfortable ordering wine when in the restaurant, or even in stocking your own rack? Denise Reimann from Cellar Stock Imports will unravel some of the mystery of wines.

Friday, January 30th • 2:00 - 3:30 p.m.

Kimberley, from Kimberley's Arts and Crafts, is excited about demonstrating the art of folk painting for you! When you are in the store for this craft session, please do not forget to pick up your copy of the first Chapters Craft Circle Newsletter.

Saturday, January 31st • 2:00 - 3:00 p.m.

Anthony Maclean Hinkley will be in our store to sign copies of her book "Dolls in Canada". Pick up your copy of this fascinating read.



Story-time and Events for "My Books" in January

~ Chapters Southpoint ~

Monday - Friday: 10:30 am

Saturday / Sunday

10:30 am and 2:30 pm

January 10th & 24th at 10:30 am, Story-time will be in French

In January, we are pleased to host Spot the Dog. Spot will be visiting children at Story-time on these weekends in January:
17th & 18th and 24th & 25th

Drop in for Hands on Art!

Saturday, January 24th. 1 - 3:30 pm

The Edmonton City Arts Centre presents its first free and interactive drop-in art session for kids at Chapters. Look for them every month into the spring in "My Books."

Celebrate Winter!

Saturday, January 31st. 2 - 3 pm

We have a special Reader's Theatre presentation by local authors Helen Edmunds and Marilyn Struening. Great ideas for parents, teachers and caregivers, too!

~ Chapters Westend ~

Story-time for kids of all ages

will be held every day at 11:00 am in the "My Books" section of the store. This is a perfect opportunity for moms and dads to bring the little ones in and take some time to have a Starbucks coffee and browse.

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Hemingway knew the elements of what made a great hangout. He wrote a whole short story about a cafe's ambience. It was a comforting spot where the cares of the world drifted away, all because it was clean and well lit. Chapters is that kind of place and we've added live music to the above essentials.

January 9th • 8 - 10 pm

The Ruth Blase Trio

January 23rd • 8 - 10 pm

Don Clement

(guitarist & vocalist)

January 16th • 8 - 10 pm

Barbara Duncan

(singer w/ accompaniment)

January 30th • 8 - 10 pm

Quarant Capilano

(members of the E. S. O.)

~ Chapters Southpoint ~

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Trends don't take root in the gym

By MAUREEN MOORE

Leaping into 1998 with a fervor for working out but traumatized about what to wear? Well, the mantra in gyms around the city seems to be no matter who you are or what you wear,

just get into the gym and do it. Of course, for some—if you've got it, flaunt it.

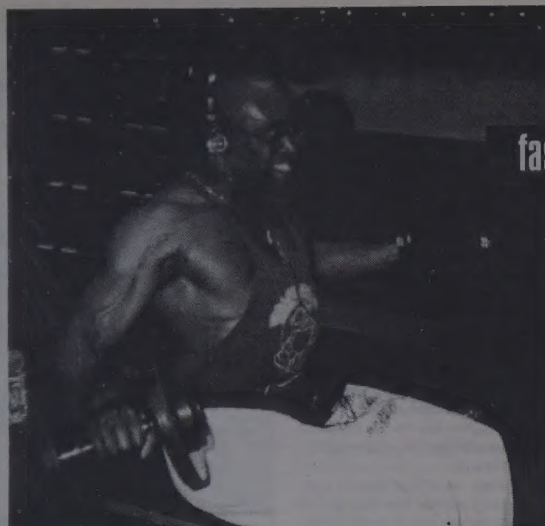
According to Jay Oluk, manager of Gold's Gym in the west end, Nervous Nellies with pounds to hide are covering up in baggy sweats and hoping the extra warmth will help sweat out more of the blubber. The hard rocks with rippling muscles (both male and female) are showing skin—lots of skin. Even though it's -30 C out, the shapely shapes take it down to the barest necessities once they hit the gym. Some have even pierced significant body parts to draw attention to washboard abs or a well defined pecs.

Paul L'Heureux, marketing director of the Sports Connection, says that the ubiquitous Spandex is the choice du jour for the aerobics crowd—lots of sports bras and form-fitting shorts for the women with men preferring T-shirts and gym shorts. L'Heureux tells us that he is seeing quite a few people sporting running wear with long-sleeve, high-neck T-shirts and leggings. However, once the high-energy crowd at Sports Connection has warmed up, everything tends to get peeled off in layers. The emphasis is definitely on comfortable workout wear as opposed to trendy, flashy duds.

Over at the Panther Gym and Karate Club, manager Ryan Lawley says most of the clothing he sees is pretty standard—the basic T-shirt and shorts/jogging pants. Lawley explains that the clientele of the Panther Gym is pretty easygoing and that is reflected in their dress. Instructors of the boxing and martial arts classes emphasize that comfortable clothing is very important.

Ty Hamden, owner of the Muscle Beach Fitness Shop on Stony Plain Road, has seen it all. He states that the season very much dictates what people buy at the shop. Right now a lot of fleece, sweat pants and kangaroo jackets are moving. Also hot is the new waffle material in unisex fashions. Come summer it'll be back to Spandex for women and muscle shirts for men. Many of Hamden's customers also buy his fitness wear for casual attire.

So go figure. Cross dressing (from the gym to the street), baggy sweats and skin-baring Spandex are all alive and well in today's fitness fashion scene. Head to the gym in whatever you want—just make sure it's comfortable. You won't be out of place—maybe you'll even start a trend. ☺



fashion



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Hong Kong's Chicken-Nacht

by JASON MARGOLIS

On July 1, 1997, the British colony of Hong Kong was handed over to the government of China, per arrangements made before any of the individuals involved in the matter were born. There were preliminary concerns that citizens of Hong Kong would not easily acquiesce to life under the Communist Chinese rulers, whose totalitarian hands still reek of the blood from Tiananmen Square. However, the opposite occurred.

Hong Kong embraced its new leaders, business flourished and the stock market soared. At least temporarily.

Recently, the Asian stock market has taken a nose dive and, as usual, in times of economic depression, totalitarian governments search for scapegoats to bully around. In the past, religious and ethnic minorities suited ruthless leaders just fine. But we don't live in that kind of world anymore. No, in these politically correct times, we have to pick on chickens.

So run and hide, Chicken Little. The sky is falling—at least in the East.

The Great Chicken Pogrom began innocently enough on May 11 of last year. A three-year old Hong Kong boy became ill with fever, cough and abdominal pain. Ten days later, he died of multiple complications including pneumonia, ARDS, Reye's Syndrome and liver and renal failure.

It appeared his ailment was started by infection from Influenza Type A H5N1, a kind of flu virus known for years to attack chickens, but previously unseen in children—despite the similarity in spelling of "children" and "chicken." Panic did not ensue on this occasion because the citizens of Hong Kong were far too busy organizing "Hand Over Parties," wherein they got drunk, threw firecrackers and mocked the British.

In November, more Hong Kong children began getting sick with Influenza Type A H5N1, which quickly earned the nickname "Bird Flu." Then, towards the end of the month, a 54-year-old man took ill from it as well. This time, panic *did* set in.

Obvious reasons for the sudden concern include the startling fact that Bird Flu is an offshoot of the Spanish Influenza virus from the turn of the century, which caused an epidemic that killed millions. In our modern world of mass and expedient transportation, an epidemic of that proportion could devastate the global community within hours.

By the end of the year, more deaths due to Bird Flu had been reported. In fact, it had an over 25 per cent kill rate. Of course, by this point, only 14 people had taken ill from it. And the Hong Kong government reports assured us, "There was history of possible exposure to poultry in six out of the 14 confirmed cases."

Soon, Hong Kong chickens found themselves ostracized.

Humans feared contact. Ducks shunned them. Geese crossed to the other side of the street when chickens approached.

This despite other news reports that Bird Flu might not be as dangerous as scientists initially thought. Antibodies to the virus were found in the blood of nine Hong Kong people who never became seriously ill.

The existence of such antibodies means a person has been exposed to the virus and has successfully developed resistance. Only one or two of the nine even recall having had any flu symptoms.

As hospitals became flooded with people scared that the slightest ache or swelling might be the dreaded Bird Flu, one Hong Kong doctor managed to state the obvious.

"I would say that traffic accidents kill more people than this," said Dr. Lee Chi-keung of the Queen Elizabeth Hospital, "but people are not worried about walking across the street." And if you've ever seen the way people drive in Hong Kong, you'll appreciate the ironic validity of Dr. Lee's statement.

Unfortunately for them chickens, the Hong Kong government prevailed with its anti-chicken stance. Rumors of a massacre began to spread throughout the chicken community. Kindly doves and quails in the Poultry Resistance took pity on their chicken friends and hid many chicken families in their nests.

Dec. 27, 1997, is a day that will live on in infamy. The beginning of Chicken-Nacht. Twenty-four hours of relentless butchery of innocent chickens, urged on in behest of human safety by the heartless Hong Kong administration. When it was determined that 24 hours was not enough, they decided to keep the slaughter going for another two days.

CNN reported "a Hong Kong television station showed government workers, dressed in white smocks and masks, kicking down the door of one farm and hauling chickens away for gassing."

Boatloads of chicken refugees, heading for the neighboring islands

of Lantau and Macau, were chased down and blown up by Hong Kong police boats. Action movie star Chow Yun-Fat was seen chasing chickens with his trusty .45. That is until he spotted Tony Leung—and they mutually decided to stand around for hours and point their guns at each other's heads.

By the end of the massacre, the Hong Kong government issued statistics regarding its chicken solution. Around 1.3 million chickens perished in the sanctioned extermination. Nearly 1,300 tons of carcasses, or 95 per cent of the total, had been buried in landfills by Jan. 1, 1998. Some 1,500 staff members using 250 vehicles had worked hard to dispose of the remains.

Amazingly, some government officials were heard mumbling about the general sloppiness of the whole affair. They cried for more bloodshed.

"Bring us the ducks! Bring us the pigeons! Bring us the doves!"

However, as of Jan. 4, 1998, there were still only 16 confirmed human cases and nine suspected cases. Among the 16 confirmed cases, there were eight males and eight females—and the victims ages ranged from 1-60. So in the least, it could be said that the Bird Flu attacked without prejudice. At this point in time, there is no vaccine for the Bird Flu although the virus is known to be sensitive to the medications Amantadine and Rimantadine.

Now what's been going on in mainland China throughout this catastrophe? After all, a large percentage of Hong Kong's chicken population can trace their ancestry to the mainland. Well, according to unofficial reports from sources in the southern city of Guangzhou, people have taken sick from the Bird Flu virus and at least one person has died.

Chinese officials deny the reports.

Editor's note: Jason Margolis has not eaten chicken since working in a chicken coop on a kibbutz over seven years ago. He was last seen boarding a Canadian Airlines plane bound for Hong Kong carrying a placard reading "Let The Chickens Live!"

conspiracy theories

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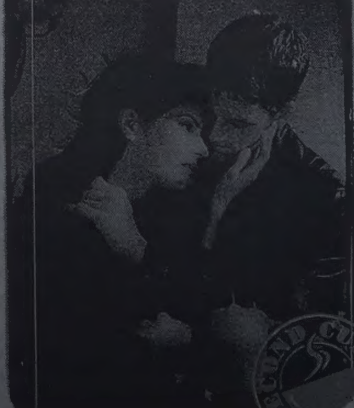
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Drillers well-oiled machine wins two in a row

BY STEVEN SANDOR

The Edmonton Drillers wrapped up their eight-game homestand with two victories in a row, moving the team's record to 5-7 and into second place in its division.

The Drillers, led by a nine-point effort from Domenic Mobilio, throttled the Montreal Impact 2-1-4

Saturday night at the Coliseum. The Drillers also got huge performances from Doug Holloway (who scored the highlight goal of the season, weaving through the Impact defence and side-heeling the ball into the short side of the net) and rookie sensation Kurt Bosch to help the team beat Montreal for the first time in three attempts this season—laying it on former Drillers Lloyd Barker and Nick De-

Santis, who now play for the Impact.

The previous week, it was a homecoming of sorts for Garret Kusch.

The Wichita Wings rookie sensation played a feisty game against the Drillers Dec. 28 (in front of a season-high 9,197 fans), scored what should have been a three-point goal (the referees, atrocious as is the norm with the

NPSL, didn't notice Kusch was well beyond the three-point arc when he took the shot) and began a few altercations with Edmonton players, annoyed with his pestering, persistent style of play. He's another example of a Canadian excelling in the NPSL who gets squat media coverage in the dailies.

Of course, Kusch is more familiar to soccer fans as part of the long-awaited youth movement on the Canadian soccer team. And

even though the Drillers bested the Wings 17-11 (a scoreline which was flattering to the visitors), the game was a very special one for Kusch, who has played in Edmonton for the national squad. After scoring his goal, he attempted a celebratory airborne flip, but botched the landing.

"It was definitely a big night for me, to come back to Canada to play," said the bald-headed forward, who had registered 19 points in his first 10 games. "Obviously I know the city from my time with the national team so I gave it a big try for this game—unfortunately the team came up short."

Kusch has played with Driller stars Carmen D'Onofrio (Canadian Olympic program) and Domenic Mobilio (national team) and admitted he found it difficult to be tough against his former mates.

"It can be very difficult, going up for a 50-50 ball and you're trying to be aggressive with guys who

you've played with before."

Kusch, who was on the Drillers wish-list during the off-season, was picked up by the Wings after Wichita player-coach Kim Roentved saw him in action with the Vancouver 86ers of the "A" League.

"He gave me a call to come out and I did. Yes, it is still a goal to play in Europe—and I think something is in the works for me there soon. And, I would like to play in the MLS, if the league would change its attitude when it comes to Canadian players. I've heard no word about MLS tryouts, though."

The American major league is holding tryouts this January, with an eye to stocking the expansion clubs in Chicago and Miami. Driller Ziad Allan is considered a hot prospect.

Ironically, the game pitted D'Onofrio against Jason Dunn, the Wing who edged him out for rookie-of-the-year honors last season. Dunn was held scoreless Sunday.

"Yeah, tonight's win was a big monkey off our backs," said D'Onofrio. "It's a great feeling and I guess I do have a bit of a rivalry with Jason. I know him, we both say 'hi' to each other before the game. I always seem to have my best nights against Wichita. I got nine points against them the last time we played."

XXX

The rival summer indoor soccer league, the CISL, announced last week that it is closing up shop.

This will further rumors that several of the CISL franchises will join the NPSL in time for the '98-'99 season. The Portland Pride and Houston Hotshots are considered shoo-ins for NPSL membership. As well, the CISL's Mexican team, the Monterrey La Raza, may make the NPSL North America's first truly NAFTA league.

The NPSL is expected to make an announcement on the CISL teams later this week. ☐

DIAMOND OILERS WEEK



Tuesday (home)
Philadelphia 3, Oil 1
Friday (home)
The Dreaded Habs 5, Oil 3
Sunday (home)
Los Angeles 3, Oil 2
Record: 11-22-9
Fifth, Pacific Division

This week, *Vue* press-box fixture John Turner has a week off due to a family emergency; so caterwauler Steven Sandor will go it alone this week.

Topic: The moves

I can't wait until the Oilers' Jan. 28 tilt against New Jersey. If Jason Arnott was stressing out over the amount of boos he heard in the Coliseum, he hasn't heard anything yet. I predict that Oilers fans will hammer him with a booping welcome the likes of which has never been heard before when he hits the ice with his fellow Devils, a "Hey, Jason, remember us? The city that hates you!" so loud it might just raise the roof. But what a great trade,

getting speedy winger Bill Guerin (here's a guy that got 29 goals playing the neutral zone trap last year—think what he can do with Doug Weight as his centre on a team that stresses speed) and solid Russian Valeri Zelepukin for Arnott and Bryan Muir is nothing short of highway robbery. Sure, the Oilers are going to put a "we're sorry to see Arnott go" spin on the whole thing. After the Kings 3-2 win Sunday, both Oilers' coach Ron Low and GM Glen Sather said that the fans and the media should both take their share of credit for the trade. "Look at Larry Murphy, he got booed out of Toronto and what is he now, third in defenseman scoring?" said Low. "The fans definitely had a bearing on it. It's hard to start every shift by getting booed."

But, hey, the fans paying over \$50 for a ticket have the right to vent, don't they? And Arnott complained about the pressure of playing in Edmonton—I shudder to think at what would have happened had he been drafted by Les Canadiens.

Another fringe benefit of the

trade—watch out for Andrei Kovalenko. I watched him practice with Zelepukin for the first time on Tuesday and I've never seen him so happy. I wouldn't have written this had I not heard this sentiment echoed around the dressing room. Having another Russian on the team will mean a lot to Kovalenko—and his play just might match his enthusiasm.

The Oilers announced Tuesday that they acquired Tony Hrkac on waivers from the Dallas Stars. Hrkac is a former NCAA player of the year and even though he's 31, he might have a few goals left in him to help the Oil. He scored five goals for Dallas in only a handful of games after a three-year minor-league exile. Let's hope Hrkac is our own version of the Ray Whitney deal, where a guy gets cut and then, like, goes onto lead his team in scoring. (Florida's in town Wednesday, so I couldn't resist the shot.)

And, unlike most of the media in this town, I have never been a big Bryan Marchment fan—I've always felt he was a time bomb waiting to happen, a grinding-type player who takes too many cheap

shots. A team can't afford the reputation Marchment soils it with. Throwing in Steve Kelly and Jason Bonsignore with Marchment for Roman Hamrlík? I'm a fan of that deal. Hamrlík, in two games, has already shown his worth on the point. He's got a hard shot and most importantly, he can hit the net. His weird cramps which caused him to collapse in the third period of the Montreal game was worrisome, but I guess the altitude and extra ice time was too much for him. He's got great puck sense and I think he might just go down as another Sather heist.

Topic: Protecting the lead

On Friday, in front of a national TV audience, the Oilers blew a 3-1 lead with 10 minutes left in front of a national TV audience. Scott Fraser's two-goal performance against the dreaded Habs was lost in a game which Finnish star Saku Koivu took over in the final minutes. It was the kind of loss that had the dressing room feeling like a morgue—and in the post-game media scrum, Low

didn't look angry—he seemed resigned, defeated, as if the frustration was no longer worth getting mad about. Anyway, most of the Oilers' fans had defected for the night—the red, white and blue-clad throng made the Coliseum feel more like the Molson Centre. The Oilers' fans couldn't drown out the chants of "Go Habs Go!" At least the fans went home happy, I guess. On Sunday, though, the Oilers blew a 2-1 lead with five minutes left, even though I think Ray Ferraro's winning goal was tainted. Kings' forward Jan Bysma was in the crease when the puck went in, but ref Don VanMassenhoven refused to go upstairs, saying Kelly Buchberger had pushed Bysma in. I hate the foot-in-the-crease rule like any other fan, but I've seen far less wishy-washy goals waved off in that same circumstance. The Oilers bitched about it for a while, but there was no hope of convincing the zebra to call upstairs. Look, now the stupid NHL rulebook has me bitching about in-the-crease... aaaaggh! ☐

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Buying your board, Part 1

By MARK MCCONNELL

PURCHASING your first snowboard can be the purest experience of your shopping life or be something skin to getting your teeth cleaned. Before you slap down your hard-earned cash, ask a lot of questions. You are the one that needs to be completely satisfied with your purchase.

snow board

What should you look at when buying a snowboard? The graphics always grab your eye first—however, they should only serve to be the inspiration of your riding, not the reason for your snowboard choice. Walk into the local shop that has been around the longest and grab the first board that appeals to you and flex it. That's right, take the board by the nose and give it a good push in the center. You are doing this because that is what everybody does when trying to get a first impression about a board. It also lets the shop staff know that you want a snowboard that works and that you didn't just leave your hockey stick in the car.

Actually, choosing the right board for you is based on four points: terrain, height, ability and weight. One snowboard company calls it the THAW purchase method.

Terrain is what type of slopes you want to ride for the majority of the time. Halfpipe, open, groomed, trees, etc. Each snowboard is designed to serve a particular kind of terrain.

Height—your height will decide how long the board should be.

Ability—be realistic with your ability level. If you inflate your ego, you may be disappointed with your choice and make learning unnecessarily hard on yourself.

Weight—not what you wished you weighed, but what the scales say you weigh.

Asking all your questions first, getting answers that actually tell you something and applying the THAW pointers will really assist in the search for the best board for your needs.

Lake Louise—still tops in terrain and territory

by HART GOLBECK

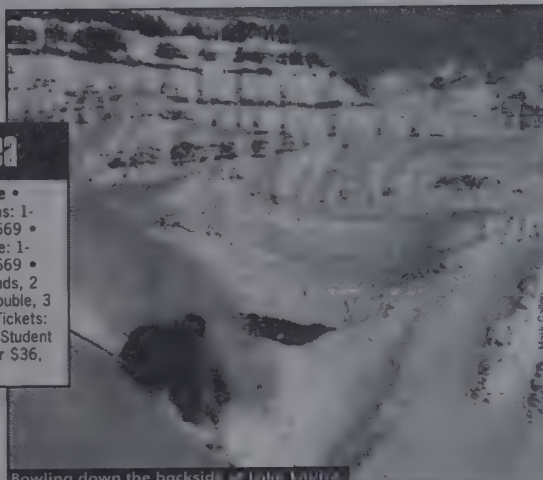
While temperatures in Edmonton have plummeted to -30 C, Lake Louise and most other mountain resorts have been experiencing air inversions. This is where temperatures at the top are warmer than at the base, and at Louise they've had daytime highs of -10 C; great for skiing and boarding. At the same time, plenty of snow has fallen at Louise, with accumulations of 60 cm in the past week alone. All lifts and most runs are now open.

Lake Louise is still ranked in the Top Five by readers of *Ski Magazine* for best ski resorts in North America. That puts it in the company of Whistler/Blackcomb, Aspen and Vail. Not bad, considering the money and population bases supporting the other four. Louise has always had two major attractions: Thousands of acres of awesome terrain and breathtaking scenery. And now with the newly expanded 36,000 sq. ft. Whiskey-jack Lodge, there'll be no more complaints in that department.

Louise consists of four mountain faces and each one is unique in its challenges. The front face is mostly for beginners and intermediates with some steep stuff off the platter, Eagle chair and, of course, the Ladies' Downhill. To really experience Louise, you must hop on any one of the three base lifts, ski to the Top of the World Express Quad and head up. Don't forget to take your camera, because once up there you'll want to take a picture (it lasts longer). From here you can jump over to the back side and ski any one of the bowls or cruise down easier runs called Saddleback and Plika. You're now on the backside, where three chairlifts can take you up in any direc-

area

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up in any direction. Temple Lodge at the base of Larch is a great place to replenish and hang, especially in the spring.

Bump skiers can bounce from side to side to their hearts content on Paradise Bowl and Upshoots. Some challenging terrain to the far left of the Larch chair called Rock Garden is a delight after a good snowfall. For boarders there is plenty of natural terrain and a huge snowboard park at the base of the Summit Platter.

Lake Louise has no on-hill accommodations but there are four good establishments in the town of Lake Louise just minutes away.

The Château Lake Louise is the cream of the crop and here you're treated like royalty at an off-season price. If you're looking for exciting nightlife, then Banff is the place to stay. Head to the corner of Caribou Street and Banff Avenue. From here it's a you-pick-'em, for there are dozens of watering holes and restaurants to choose from.

Fall Lines

By HART GOLBECK
AND COLIN (ZEKE)
CATHREA

SNOW, snow and more snow. It's snowing like crazy in the mountains, with all major resorts reporting well over 100 cm of snow pack. Sunshine Village had over 100 cm of snowfall in one week alone. The temperatures have been much warmer than here as well. Marmot Basin reached a balmy -8 C, while we were at -26 C.

Ski down the mountain with fire. Lake Louise has a torchlight ski night every Monday. The package includes après ski appetizers, buffet dinner, guided torchlight ski down the mountain and return bus to Lake Louise or Banff. Call (403) 522-3555 for info.

Just a reminder from Marmot Basin Marketing Director Brian Rode: Lifts tickets will be reduced to \$28 for the "Jasper in January" festival, from Jan. 17-Feb. 1. Room rates will be considerably lower as well. Spoil yourself and stay at the Chateau Jasper or the Jasper Park Lodge at a fraction of the summer peak season rates. We're going and we'll report back next week on conditions and hospitality.

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Let me give you three big ones

By COLIN "ZEKE THE SKI FREAK" CATHREA

WHAT do you think you're doing? I mean, really, what are you trying to accomplish on the ski hill? If it's simply getting to the bottom, turn the page now. If it's skiing with control and grace, read on.

There are three fundamental skills that control your skis and, ultimately, your skiing ability. They are steering, edging and pressure control. Shall we analyze each one?

There are two ways to steer your skis: foot steering and leg steering. Foot steering is a snap if you are forward—over your skis where you should be. You can't steer with the feet if you're sitting back. Leg steering is more complicated. It's a combination of rotating your leg from the hip as your knee moves inward. Leg steering is much more powerful than foot steering. Keep in mind, neither of these techniques is effective if you're not balanced on the soles of your feet.

The angle your skis make be-

tween them and the snow is edging. The amount or degree of the angle will determine how much friction and pressure the edges will exert on the snow. This is the main force that causes the skis to go in the intended direction. You have to learn to control the amount of edging required and create it from the proper body movements. One common mistake is leaning the entire body over to get the ski on edge. If the skis don't grip and skid out, you're on your butt.

The third and final component is pressure control. This is the touchy-feely part of the turn. As you increase speed and decrease turn radius, the pressure exerted to the skis increases. Sounds like Math 30, but it's quite simple. It's the same as forces created on any roller coaster. Holding the G-force is a combination of the first two components, steering and edging. You learn to control the pressure by steering the skis and applying the necessary edging angle to hold the turn.

Think about the Big Three the next time out and Keep 'em Turnin'.

zeke's ski tips

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> www.geocities.com/CollagePark/Unions/9350/hg.htm <
• Sound clips and rants about the Spice Girls.

The Jihad to Destroy Barney on the World Wide Web

> www.tymmm.com/figureths/trauma.html <
• Destroy Barney the Dinosaur page. Download games where you can blow Barney into purple smithereens!

• Traumatogotho

> www.tymmm.com/figureths/trauma.html <
• An anti-Tomatogotho (the virtual pet) page

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> www.newswire.ca <
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• Reference

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The Col. L. Fletcher Prouty Reference Site

> www.astrodemon.com/prouty/ <
• Reference to C.I.A. conspiracy with the 9/11 conspirators

Deb's UFO Research Information Clearinghouse

> www.oeathome.com/ufo/index.html <
• All the latest UFO sightings and Roswell theories

• Religion

The Monastery of Christ in the Desert

> www.christdesert.org <
• A group of Benedictine monks in Santa Fe, NM who know their way around a keyboard. A tour of the monastery, illuminated pages and much more

The Homepage of God

> www.netstore.de/~god <
• The Supreme Being's home page. Confess your sins, download pictures of the Almighty's family or find out what really happened on the 7th day

• People

> www.unicom.net/pelher <
• The official website of those who want to free Leonard Pelher. He is currently serving 2 life sentences for murder

> www.oberline.edu/~ipetcha/deese.html <
• A fan's guide to the great Monty Python troupe member and the man behind Basil Fawlty

> web3.starwave.com/showbiz/ <
• The site of Mr. Showbiz. A comprehensive guide to celebs in both entertainment and sports

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Movie database website is a film critic's heaven

by AMY HOUGH

The Internet Movie Database can certainly be considered the movie buff's or the film critic's best friend. When I write up film reviews, I find this website, <www.imdb.com>, to be invaluable.

Contrary to popular belief, film critics have not seen every movie ever made and, more often than not, they suffer from Tip of the Tongue Syndrome. This syndrome can be easily described with a little example from my own life. Last week I was compiling a list of my top five video rentals and one of the selections on my list was *Sling Blade*. I was at home and didn't have access to the net, so I phoned up all my family and friends asking them this question: "What was that movie Billy Bob Thornton was in? You know the one where he played a crazy mechanic. It was an Oliver Stone movie. It starred Sean Penn and Nick Nolte. Come on, help me out it's on the tip of my tongue." You know the situation. It drove me crazy for a whole night. None of the people I called had the slightest notion of what I was talking about—I went to bed angry. The next day when I was at work I got on the net, linked up with the Internet Movie Database and typed in "Billy Bob Thornton." And up came the actor's filmography and the answer to the question that had been plaguing me: *U-turn*.

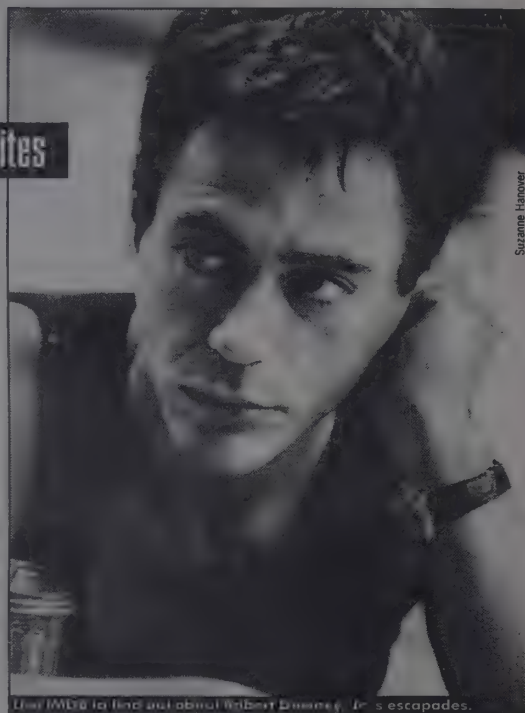
Now this example may not be applied easily to your own life but everybody loves the movies, right? Want to know more about your favorite actor? Just punch in his/her name and you can access the actor's filmography, biography, pictures and links to other sites. If you don't know the actor's name, type in the movie title and take a gander at the credits. This is an amazingly easy site to maneuver in. It even has instructions for newcomers.

This is also a really fun site. Visitors to the site can rate any movie and have their vote averaged in to the tally. One of my favorite endeavors is to log on and give really crappy movies severe ratings like a one or two and watch the tally drop (Hello, *Grosse Pointe Blank* you get a one, you much overrated trip to Boreaville!). It's a petty, but pleasurable, form of vindication.

Another fun aspect of the IMDB is Greg Bulmash's "WASHED-UP-date" where he keeps us all informed on the goings on of those actors who have just seemed to fall off the face of the planet. Last week Bulmash had the scoop on Alison Angrim (a.k.a. Nellie Olsson from TV's *Little House on the Prairie*). It seems she has been spending her life as an AIDS activist—beats robbing drugstores, I'm sure. And Bulmash spilled the beans on Marilyn Manson—he is definitely not Paul from TV's *Wonder Years* or any of the kids from TV's *Mr. Belvedere* (a note to Vue's Editor-In-Chief: I told you so). See all the neat things you can learn from this site!

And if you think you know your movie trivia give the IMDB quiz a try. Here's an easy example direct

websites



Use IMDB to find out about Robert Downey Jr.'s escapades.

from the site: Mel Brooks' *High Anxiety* (1977) is a tribute to... 1) Adolf Hitler, 2) Alfred Hitchcock, 3) Charles Chaplin. Too easy, eh? Well there are harder questions as well.

Other features of the IMDB are famous marriages (see who got married on your birthday), daily movie news and the quote of the day. The quote of the day the last time I logged on was: "If God was a villain, he would have been me." Uttered by Charles Dance as Benedict in *Last Action Hero*. OK, so they're not always good quotes but they're usually amusing.

But beware net-surfer, this site is very addictive. I have spent literally hours at a time visiting the IMDB. So now I have given away the movie reviewer's secret—use it well and don't think any less of us poor movie critics. We have a hard life. It's not all *Titanics* and *Jackie Browns*—someone has to review the Paulie Shore movies as well.

And by the way the answer to the Mel Brooks question is Alfred Hitchcock, of course. I know. It was on the tip of your tongue.

Croc waddles for both young and experienced gamers

by RICHARD PETERSON

CROC: Legend of the Gobbo is a bright platform-style game from Argonaut Software Ltd. and Fox Interactive, and is suitable for younger gamers.

Visually, this game is stunning. The graphics are sharp and colorful, with every character rendered in crisp 3D. Croc's movements have been well thought-out and beautifully animated: he is a joy to watch as he waddles, jumps and burts-thumps his way around the various levels. The characters are cute and will appeal to boys and girls alike.

Croc is a breeze to maneuver and his signature moves are easy to master. As an added bonus, the programmers have provided players with three different viewpoints which can be cycled through at the push of a button. This option allows players to adjust the view of the playing field to make it that much easier for them to see what they are doing—a definite plus

when jumping from platform to platform above a freezing river or bottomless pit.

The play, which is the most important element of any game, is well-suited for the younger gamers at which this is aimed. The more experienced gamer will enjoy the challenge of trying to collect all the gems, find all the Gobbo's and locate the hidden areas on each level, while the younger gamer will have no trouble exploring each level.

On each level the dangers are easily identifiable and the gem safety feature (you can't die as long as you are carrying a gem) makes it fairly easy to recover from most mistakes. This allows younger gamers to play without getting too quickly frustrated by being continually killed off. Though more experienced gamers might find the simplistic level layout and lack of enemies a bit tiresome after a few levels, they must keep in mind that this game is designed for the younger gamers as well and can't be overly complicated.

game break



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music notes

By GARY MCGOWAN

IN the "what must they be thinking" department, this week you'll find an act called Trout Fishing In America. The self-described "power duo" hails from Arkansas by way of Houston and will play the Sidetrack Café Thursday night. Keith Grimwood was the bassist for the Houston Symphony Orchestra, until a labor dispute forced him to hit the road as a member of a Texas folk-rock band called St. Elmo's Fire (before the movie, they would like to point out). Guitarist and singer in the band was Ezra Idlet and when the Fire flamed out in California in the late 1970s, the two friends formed Trout Fishing In America in order to enter a talent contest staged by a health food restaurant in Santa Cruz, Cal. where the lads were, quite literally, busking for food. They've been together ever since. Trout Fishing In America is a strong regional draw in the American southeast, having released seven independent albums in the course of its career. In what seems to be a clear case of "booking agent humor," these gentle southerners have been packed off to Canada in January. No doubt, Grimwood and Idlet's arsenal of tour stories will grow by leaps and bounds as they experience a dome of arctic air for the first time. If you're chatting with the band after the show, just remember to smile smugly and assure

them that it can get waaaaay colder than this.

A homeboy who needs no introduction to manly Edmonton weather is Willie MacCalder. The mainstay of the city's 1960s rock legends Willie and the Walkers is back in Edmonton on Friday night to play a show at the Sidetrack Café. MacCalder has lived in Vancouver for years, where he was a cornerstone member of the Powder Blues Band in that group's heyday in the early 1980s. He'll throw down his usual brand of stylin' R&B on Friday in the company of a very cool pick-up band. Joining MacCalder will be Edmonton horn-man extraordinaire Dave Babcock and Beautiful Joe-guy Steve Pineo. And take time to congratulate MacCalder on his latest achievement. The Toronto Blues Society has given our Willie a nomination as "Best Keyboardist" in its upcoming, first annual, MAPL Blues Awards.

Captain Tractor was making news for everything but its music in the dying days of 1997. The band's split with manager Marlene D'Aoust was one of the biggest stories of last fall on the Edmonton scene. The emphasis will be back on the music Saturday night, however, when Tractor plays the Sidetrack Café. It's been almost a year, in fact, since the band has stepped onto the "Trak stage. Is it just a coincidence that it was this cold last January, too? Sure. Besides the rousing good time Captain Tractor always deliver during a show, the band will also show its new video "Someday" to the assembled multitude. If that isn't enough to draw you out on a frosty

night, how about this added bonus: Mike McDonald will be opening the show and debuting his brand new band.

You usually catch trumpet player Brett Miles in subdued jazz settings around the city. On Tuesday night at the Sidetrack Café, however, Miles will kick out the jams as he presents his new aggregation Magilla Funk Conduit. The emphasis is on the "funk" part of the name too. This is a six-piece group with horns, extra percussion and keyboards aplenty to find and hammer the groove into your head, heart and happy dancing shoes. Can a single, solitary Tuesday night handle that much funk?

As most Edmonton media watchers know, Gord Steinke isn't just the city's best-loved news anchor (on ITV), he's also a solid bass player, singer and songwriter. Steinke is going to combine the two, sometimes disparate, poles of his life on Wednesday night at the Sidetrack Café. Steinke's new band, Hidden Agenda, will play host to a benefit evening for the Youth Emergency Shelter. It's worth picking up advance tickets for this event. Not only do the tix get you a good seat, but they include a catered dinner from the King & I Restaurant hosted by the proprietor himself, Eric Wah (...and if it's good enough for Ron Wood of the Rolling Stones...). Muffler and Headlong Walkers are the support acts of the evening. Just before he takes to the stage, Steinke will work his day job and host ITV News at Eleven from the 'Trak. Have you heard the news? There's good rockin' tonight, indeed!

'Peg blues great to return

By CAM HAYDEN

He is one of this country's better blues guitar players; he has never released an entire LP or CD of his work—and he has played with a who's who of blues greats for nearly 25 years. Who is he? Brent Parkin, and he makes his first appearance in Edmonton in over a year at the Commercial Hotel Blues On Whyte Pub next week.

It's always nice to see Parkin in Edmonton, primarily because he's a fine musician, but also because he has blues roots in Edmonton that run deep—and you'll find a lot of friends and fellow musicians at his gigs, sitting in, hanging out and generally catching up. Parkin began playing guitar in Winnipeg during the early '70s. As he told me recently, "I was living in a house and downstairs there was a cover band that I had to listen to incessantly. I got to know the bass player and when their guitar player left, he showed me a few chords and I was off to the races. Those were my first paying gigs and I didn't really know how to play, I had learned a few chords in high school—like just about everybody else back then—and the whole idea of getting paid to play them was a kick."

I wanted to know when and how he got into the blues... "In the early '70s, we played a lot of blues-based rock 'n' roll, but I

guess my first experience with the blues happened when I was in high school and I went down to my local record store to buy a copy of *Disraeli Gears* by Cream... when I got to the store the fellow there was playing the coolest music, I asked him what it was and ended up going home with King Curtis instead of Cream."

Another friend turned him on to Sonny Boy Williamson, and the big show that turned him into a blues player was seeing Downchild in 1973. His first blues band was the Blackjack Blues Band formed in 1973. Then came Hounddog and the Edmonton Connection. Parkin first played Edmonton at the Wild Rose Folk Festival in the mid '70s. At the show he met a sound man by the name of Roger Brant, who also played bass. Brant became the first of many Edmontonians to work with Parkin. Brant ended up with Parkin for a number of years—and even moved to Winnipeg to play in the band.

About that recording career. I had always thought it strange that both Parkin and fellow Winnipegger Big Dave MacLean had never put out a full LP or CD of their blues material.

"I don't know what it's all about," Parkin told me. "It's just never come together that way. I've done a cassette and so has Dave—maybe it's a Winnipeg thing, you don't get taken seriously being a blues man from there."

Which is not to say he doesn't record at all. His latest recording

projects are interesting. He has a few tracks included on a CD recorded by the CBC for Blues Scene, a 'Peg based blues society that has a glossy magazine, puts on shows and generally supports the blues in that city. According to Parkin, "About a year ago, most of the active blues bands in Winnipeg were contacted and asked if they would like to be part of a concert/live recording project. I was in, so was Dave and a few others—and the result is the *Wang Dang Doodle* live CD."

More recently, Parkin worked on the soundtrack for a film put together by his friend, Phil Managré. "He's an adventurer and a filmmaker and he went on a kayaking expedition in hope of finding the legendary Cedar Lake Amber. He was so moved by the whole experience that a film and series of paintings came about—and that's where I came in. Phil asked me to write music to recreate the magic of the occasion."

Having heard the CD, I'd say Parkin was on target. It's not blues *per se*, but it is good, honest music.

For his show at the Commercial next week, he'll draw on the Edmonton talent pool to flesh out his band with Gary Bowman playing keys, Fred LaRose on bass and Grant Stovall on drums.

Cam Hayden hosts *Alberta Morning* from 6-9 a.m. weekdays and the *Friday Night Blues Party* from 9 p.m.-midnight Fridays on the CKUA Radio Network, 580 AM, 94.9 FM and on RealAudio on the Web.

the REV

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Jack be Semple, Jack be quick

Saskatchewan
guitar impresario
refuses to leave
prairies behind

By PETER NORTH

Jack Semple has long been considered one of this country's most accomplished electric-guitar players, but he's also an artist who's priorities are uncommonly refreshing.

The Saskatchewan native could have bailed on his hometown of Regina and headed off to the musical mecca of Toronto and in all likelihood could have become a major player in the bustling music scene of central Canada.

But Semple's roots run deep in the West—and talent and business smarts have enabled the guitarist, songwriter, arranger and bandleader to develop a career that continues to flow on an upward curve in a community that isn't exactly considered a major centre in the national music industry.

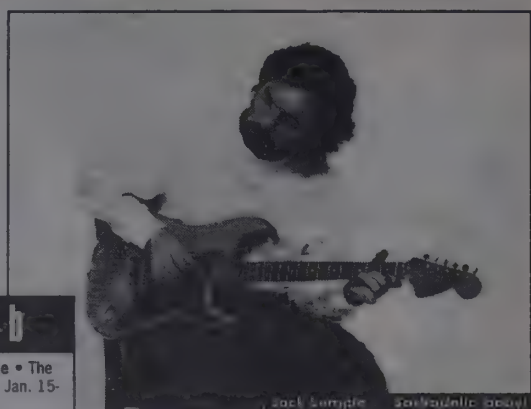
Add into the profile that he's a dedicated family man who realized long ago that Regina has more to offer kids than downtown Toronto and it's obvious Semple's decision to stay on the prairies can't be argued with.

Over the past decade, Semple has kept his schedule full working in TV, playing and composing for film scores, leading various cracker-jack bands around the western Canadian club circuit and playing sessions on fellow musicians' albums.

His talents were noticed by music fans in this city long ago when he was employed by the Lincolns as that great R&B band's lead guitarist.

Once Semple began rolling through town fronting his own band, the man had already developed a major following and in short order had no problem filling joints like the Sidetrack or the Renford Inn On Whyte to the rafters.

Along with his formidable talents as a guitarist and singer, Sem-



Jack Semple • The Sidetrack • Jan. 15-17

ple understood that being an entertainer and producing a tight, finely tuned show didn't mean the music had to be compromised.

He has and continues to assemble bands that are made up of schooled and soulful players and over the years he's never let his Edmonton fans down.

When he pulls into town next Thursday for a three-night stand at the Sidetrack, Semple will once again shuffle the deck and will be focusing on new material from his just-released third solo album *Saskadelphia*, the album, although blues- and R&B-based, shows his versatility and love for other influences.

"I guess I just follow my nose. I really hate getting bored and around the middle of '96 I realized I was verging on that," said Semple from Regina a few days ago.

"I started working on new material and what I still find most challenging is the craft of songwriting," continued the musician who lists Joni Mitchell and Paul McCartney as two of his favorite tunesmiths.

"It's stupid how good those two are. I actually downloaded 10 albums worth of Mitchell's lyrics and analyzed her writing. She's absolutely brilliant," Semple stated matter-of-factly.

Admitting that he wrestled with the tunes being composed for this album at times, in the end he feels the songs on *Saskadelphia* are pret-

tystrong—and understandably so.

When it came time to record them he enlisted Toronto drummer Jorn Anderson to hold down the foundations and once the tape began rolling everything came together in short order.

Having worked in the studio in every possible setting, Semple's new disc finds the balance between passion and a state-of-the-art sound.

For his three-nighter here he'll be playing the material in a seven-piece setting with Steve Hoy in the drum chair, Andrew Glover on keys, Dave Shobot on bass with a three-piece horn section led by Dave Babcock punctuating the grooves.

"I'm really looking forward to this gig. The Sidetrack is honestly my favorite place to play, period. It's the last of the great clubs in this country. It has a great sound system and sightlines and the audiences are the best," said Semple with the utmost sincerity.

But with bookings at huge blues festivals in Washington State coming his way in the past year, Semple's fan base looks as though it will broaden significantly if *Saskadelphia* takes off. So his appearances in Edmonton may not be as frequent as they have been, so if you're one of his many supporters don't miss him this time around. ●

all that jazz

By PETER NORTH

ONE New Year's wish has already come along with the Pavilion Restaurant having added live music to its menu Friday and Saturday evenings.

The downtown core has desperately needed a room for local players and the establishment which is the former home of the Select in Manulife Place has always had the right ambience for presenting jazz music.

Sylvia and Nick Titoumis took over the room in September, unlocked the doors a month later and a couple of weeks ago decided it was time to support the live music scene, which is something the couple has done in past operations.

Nick was the proprietor of Railroad in the basement of the Grand Hotel back in the mid-'70s and at that time he consistently booked great acts into that room, bringing in name acts like the Dillards, John Hammond, Ronnie Hawkins and a

memorable edition of the Hawks that included King Biscuit Boy, pianist Richard Bell and bassist Kenny Kamulsky. In fact in one of the Hawkins' biographies there are a number of pages dedicated to that particular engagement that was supposed to last two weeks and turned into a party that lasted a couple of months.

When Railroad ran its course, the couple headed for the mountains and the restaurant they operated in Jasper booked musicians like Amos Garrett.

They can't shake the bug of promoting music and the list of acts slated for the next few weeks includes Gaye Delorme, Brett Miles, Sheri Harrington and Elmer Roland. Over the holidays, the Pavilion hosted Louisiana bluesman Art Foxall and Sylvia Titoumis was thrilled with the response her old friend received during his three-night stand over the first weekend of the new year.

"We're doing three sets a night and are still trying to find out where the best place in the room is to have the bandstand."

The couple have also, thank goodness, changed the hours the

musicians are on stage. Music stopped far too early in the Select days but now it starts at 9 p.m. and runs through 1 a.m. At most, the cover charge is an affordable \$5 and here's hoping there's enough support to keep the live tunes coming every weekend.

For more information on the line-up at the Pavilion phone 423-2424 or check out *Vue* listings.

XXX

Stony Plain Records continues to nurture Western Canadian roots music acts. The latest signing for our award-winning local label concerns Winnipeg bluesman Big Dave McLean.

McLean's first CD and first release since his independent tape *Muddy Waters For President* is slated to hit the stores this winter.

The new disc was produced by Colin James at James' home studio in Vancouver.

Incidentally, James is working on a new album of jump and swing blues material with members of Roomful of Blues. It will be released by Warner. ●

CBC takes a gay culture swab

By DAVID GOBEIL TAYLOR

In no other area is gay culture and history (read: gay male culture and history) defined so much as by its music. From Doris Day in the nascent gay underculture of the '50s to the Village People in the burgeoning post-Stonewall '70s to Pansy Division in the post-AIDS aftermath, gays have defined themselves and their values through the music they listened to. Music has also been the strongest element by which mainstream society is exposed to gay culture.

CBC Radio Two (that's CBC FM to traditionalists) will explore the history of music embraced by the gay male community on its weekly show *Radio-sonic*. During this segment, titled "Boys' Night Out," regular hosts Leora Kornfeld and David Wisdom will be joined by Michael Shea, a long-time Vancouver club DJ and newly elected chair of the Vancouver Pride Society.

"There has always been a cross-section of mainstream music that has been embraced as anthems by gay male society," says Kornfeld. "Michael [Shea] chose the musical selections; after each one is played, the three of us will discuss why these songs and performers became a part of gay male culture."

Kornfeld notes that all of the songs from the pre-AIDS era have one element in common: at least one phrase which was taken to have a double meaning. This phenomenon is easily documented: the opening line of "I Will Survive" ("First I was afraid, I was petrified") by Gloria Gaynor can certainly be taken as an analogy to the trauma of coming out and the chorus echoes the typical gay male aesthetic of surviving adversity—and looking good while doing so.

Not surprisingly, the selections include a preponderance of female artists like Eartha Kitt, Grace Jones and Gaynor. Gay male icons are typically female, Judy Garland being the prime (and most stereotypical) example. "There's always been something more sympathetic about women to gay men," says Kornfeld. The feminine gender-type is freer to be over-the-top, theatrical and histrionic (a word that comes from the Greek for "female"), qualities stereotypically adopted and idolized by gay men. Shea also cites the influence of drag and ease with which gay men make a connection with strong, rebellious women such as Nancy Sinatra ("These Boots Are Made for Walkin'").

An important part of gay musical history is the shift that has taken place since the advent of AIDS in the gay male community. Pre-AIDS songs usually had undercurrents (or in the case of "It's Raining Men," overcurrents) of narcissism and hedonism. The prevalence of this "the night is young and so am I" attitude changed dramatically in the '80s, paralleled by a much higher awareness of gays by mainstream society.

"This is a clear reflection of what's happened in society," says Shea. "The music of the '50s reflected the closeted reality of the time, where a coded language was needed due to the fear of being ostracized. Now gays aren't just taking from the mainstream; there are gay artists making music for a gay audience."

"There aren't these veiled references anymore," continues Kornfeld. "Bands like Pansy Division lay everything on the table. At the same time, everybody's grandmother knows who Ellen and k.d. lang are; you can say 'lesbian' and 'gay' in polite conversation now. These are interesting shifts in both gay male and mainstream culture which we chronicle in a musical way."

It is interesting to note that both examples Kornfeld uses are lesbians; no gay man has achieved the level of acceptance of DeGeneres and lang (Elton John and George Michael notwithstanding; they downplay their sexuality for fear of alienating the mainstream audience). My own theory is that the shift from coyness to overtness in gay male music can be partially explained by shift in mainstream society's view of the gay community from "gay chic" to "lesbian chic." (If there's one gay maxim, it's that if you can't be chic, at least be in-your-face.)

Shea agrees that gay men still have farther to go than lesbians to be accepted in mainstream society. "People are more open to the idea, but they don't want to see it," he says.

Kornfeld observes that lesbianism, less threatening to the masculine mystique and a staple of heterosexual pornography, is of course the first to gain acceptance. (I tend to agree: when I saw the film *Crash* last year—in Montreal, no less, supposedly a mecca of acceptance—people weren't fazed by explicit hetero sex, violence and scarification; but the moment two men kissed, a cry of disgust went up and fully a quarter of the audience left the cinema.)

There is a danger in talking about "gay culture" and "the gay community"—implicit is the assumption that all homosexual men share these values. Of course, it's ludicrous to expect an hour-and-a-half radio show segment to cover all of the complexities inherent in any discussion of gay culture—at least, unlike many scholarly books written on the subject, "Boys' Night Out" will acknowledge the injustice of stereotyping. Kornfeld will wield a whistle during the show, blowing it as a "sweeping generalization alert."

Shea also says that he was very wary of stereotyping. "I try to make it clear that I'm just one gay man—and this is my take on the subject."

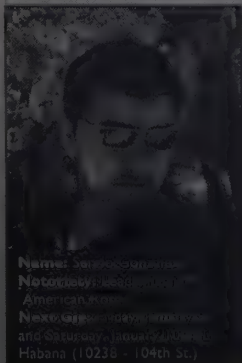
As awareness of homosexuality rises in mainstream society, so does the tendency to see the gay community as one homogenous unit, without the diversity and differences of opinion which are part and parcel of any group of people linked by just one thing in common. And as gays and lesbians become more politically active, they are often guilty of the same assumptions.

Therefore it's heartening to see diversity and dissension acknowledged in something as seemingly innocuous as a radio program about gay male music. After all, if you don't acknowledge differences of opinion, you're not discussing a culture: you're talking about a cult.

radio

Boys' Night Out •
CBC Radio Two
(90.9 FM) • Jan. 10,
8:05 p.m.

Gary McGowan's PROFILES



Named: Senior columnist
Noted: McGowan is the
American-born
New York City-based writer
and producer, *Jamaican*
Habana (10238 • 104th St.)

Something That Nobody Knows About You: I'm shy and I get nervous before I go onstage.

What Do You Want To Be When You Grow Up: A Man. Playing music, I still feel like a kid at the moment.

Memorable School Experience: I got into a fight when I was in Grade 10 at Victoria Composite High School. It really wasn't my fault, but I got kicked out as a result of it. I lost a year of school and had to transfer to Queen Elizabeth High School. For two years I took the bus from where I lived in the west end, all the way to Queen E.

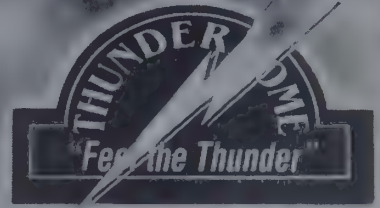
Gig From Hell: It happened in Wetaskawin. For a reason I still don't understand, some guy didn't like me and tried to hit me while I was singing. The bouncers caught him before he got to me. As they were throwing him out, he was yelling that he was going to come back and shoot us all. It made the drummer particularly nervous because the bandstand was against the back wall. The wall had a lot of windows in it and faced an alley, so he spent the rest of the evening looking over his shoulder.

Good Luck Charm: The silver chain I wear around my neck. It was given to me in South America, where the wearing of silver is considered good luck.

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Wide Mouth Mason resist blues label

By DARREN BOISVERT

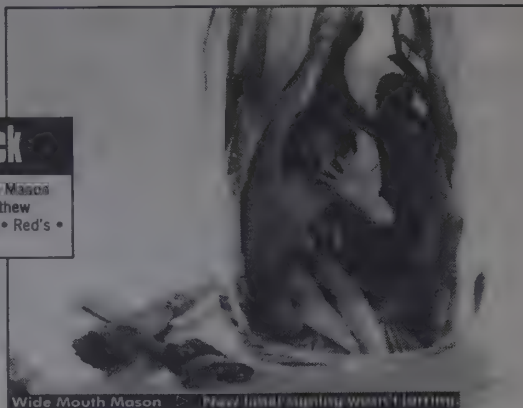
Trying to get an interview with a band like Wide Mouth Mason can be a difficult job. After numerous calls to the band's publicist in Toronto and its management company in Edmonton, I eventually tracked down WMM's cell number. I got in touch with the band in their bus on the long road from Saskatoon to Edmonton.

Conversing with the drummer Safwan Javed, I was brought up to date on their activities. He said that except for a short Christmas break at home in Saskatoon, they have been touring non-stop for months. Javed, along with Shaun Verreault on guitar/vocals and Earl Pereira on bass, make up Wide Mouth Mason. The band will continue their touring for most of the upcoming year. Signing on with Warner in Canada and with Atlantic in the States has meant an increase in time on the road promoting its self-titled CD. The trio will be spending a large portion of their future time touring south of the border, including a gig at the industry-popular NAMM Showcase in Los Angeles.

If publicity and popularity can be quantified, then this is a group that is growing exponentially. From playing in smoky blues bars to packing the Shaw Conference Centre on New Year's Eve with 4,000 enthusiastic fans, this is a band that's star is on the rise. Javed says that since the band signed with Warner and Atlantic, it has

rock

Wide Mouth Mason
w/ The Matthew
Good Band • Red's •
Jan. 12



Wide Mouth Mason • Have label-suiting wasn't far from it.

been touring more, but the move onto the major labels hasn't meant giving up any creative control.

"When we first looked at signing with a record company, we were very leery," said Javed. "We didn't want them to handle us. The reason we signed onto Warner was that they made it clear they weren't there to take advantage of us. The creative control of the band was left up to us."

This creative freedom has led the band to expand beyond its blues origins to play music uniquely their own. By looking at the crowds that attend its gigs, you can see how much more accessible Wide Mouth Mason has made blues-based music to a younger audience.

But Javed fights the blues label. "We play Wide Mouth Mason, not necessarily the blues. Our goal was always to play our own music."

We have played in blues bars like Blues On Whyte, but we are also influenced by bands like the Police, Stevie Wonder and Bob Marley. We certainly play a few blues standards, but I have too much respect for blues musicians to call myself one."

Even with all the success they have seen in the past year and all the success that seems assured in the future, they remain a group of young musicians paying their dues. They still have to ride buses in the dead of winter to make their next gig. While they now have publicists and managers to take care of the business side of life, they are still busy working on their careers. There are always more interviews to do and shows to play.

But says a happy Javed, "I would never trade this for any day job."

Concerto competition concert concentrates on pianists

By DAVID GOBEIL TAYLOR

THE type of music usually played by symphony orchestras is, for obvious reasons, the symphony. And when instrumentalists aren't playing en masse in an orchestra, they generally perform chamber music, either solo, with one accompanist or in a small ensemble such as a trio or quartet.

However, there is another type of classical piece which blends the best of symphonic and chamber music: the concerto. Concertos feature one solo instrument and an orchestra, but unlike most chamber sonatas in which a piano will simply accompany a solo instrument, in the concerto the soloist and the symphony are equal partners (Bartók's misnamed and oxymoronic Concerto for Orchestra notwithstanding).

Some of the most famous, most recognizable and most performed pieces in classical music are, in fact, concertos, such as Rachmaninoff's Piano Concerto No. 2 (affectionately referred to as "Rach 2"), Beethoven's "Emperor" Piano Concerto No. 5 and the most renowned piece by a North American composer, Gershwin's Rhapsody in Blue, which is in essence a piano concerto.

Young instrumentalists start out playing chamber music; some move on to play symphonic music, but it is rare that a young player will have the chance to play a concerto. The Alberta Registered Music Teachers' Association Edmonton Branch and the Ed-

monton Youth Orchestra Association are giving young musicians just that opportunity by hosting their 17th annual Northern Alberta Concerto Competition.

The competition features either pianists or string or wind players on alternate years. This is the year for the piano competition—and there are five finalists in the intermediate category (ages 11-15) and nine in the senior category (ages 14-24). These young pianists either study privately or are students at the University of Alberta or Alberta College.

The winner in each category will perform his or her concerto in a concert with the Edmonton Youth Orchestra in May. Previous winners include Michael Ross, who won the first ever such competition and now teaches piano at Alberta College, and Jens Lindemann, who now plays his trumpet with the Canadian Brass.

The 14 concertos to be played in the finals include some of the most famous of the genre, such as Grieg's Piano Concerto in A Minor and, of course, Rach 2.

The finals take place this Sunday, Jan. 11th at Muttart Hall. The intermediate finals are from 10 a.m. to noon and the senior finals will be held from 1:30 p.m. Another piano will play the orchestral part due to the obvious difficulties of teaching a youth orchestra 14 different concertos.

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Yet another Unplugged album

Bryan Adams *Unplugged*
(A&M)

OK, Eric Clapton, I'm sorry about your kid and all, but (a) keep your damn window closed, and (b) why, oh why, did you have to start this *Unplugged* trend? What's next: Guns N' Roses *Unplugged*? Chemical Brothers *Unplugged*? Spice Girls *Unplugged*? (Please, oh please, somebody unplug them!). The Village People *Unplugged*? (I guess that would be nothing but five tambourines...). And by the way, why do they keep calling it "Unplugged?" Those instruments are plugged in, dammit. How else does anybody hear them? And, even if you disregard amplification, the last time I checked you need to plug in a Hammond organ before it'll make a sound.

That said, this album ain't bad. "Summer of '69," "Heaven" and "Cuts Like a Knife," in my opinion, sound better "Unplugged." My only gripe is that Adams should have included more of his previous hits like "Diana" and "Run to You" instead of forgettable non-classics like "I'm Ready" and "Fits Ya Good." Most of the songs on the albums are original—and they're not vintage Adams—but they fit with the format.

OK, I got the next one: Cat Stevens (or whatever his name is now, for Allah's sake) *Plugged*. I always thought "Morning Has Broken" could use a wah-wah pedal or two.

David Gobeil Taylor

Kenny Rankin *Here In My Heart* (Private Music/Windham Hill)

ALTHOUGH this gifted singer/songwriter isn't as well known as some of us believe he should be, something must be going his way as he comes up with a new release every 18 months to two years.

Rankin has been recording for the better part of a quarter century with his early albums like *Silver Morning* built on more of a folk vein before he began incorporating more of a jazz sound into his music.

On his latest effort he's swung completely over to the Latin side that finds him in the company of a number of top-flight players from South America: guitarists Oscar Castro-Neves and Lula Galvao, bassist Jorge Helder and drummer Teo Lima. Flesh out the cast with sax man Michael Brecker and harmonica maestro Toots Thielmans and you have an exceptional supporting cast that really knows the ins and outs of Latin grooves.

Rankin, no matter what style he chooses, has always leaned toward singing about matters of the heart and with the Latin entering the formula, he's completely immersed himself in the language of love.

The main man only contributed two originals, the title track and "A Lover's Touch," instead drawing material from a number of Latin composers plus the Lennon and McCartney classic "I've Just Seen A Face" and the Johnny Mercer/Harold Arlen standard "Come Rain or Come Shine."

There's a soft, understated approach to making the music from everyone involved which doesn't mean the session lacked in challenging interplay between the musicians.

In all, it's a great late night album for those of you who are romantics at heart and also like fine musicianship to deliver those sentimental lyrics.

Peter North



Front Line Assembly
Reclamation (Attic)

SKINNY Puppy refugee Bill Leeb and Rhys Fulber's musical project was an extremely hit-and-miss outfit during its career. Front Line Assembly sometimes produced original and experimental industrial music which slanted heavily to the synthesizer end of things. But, just as often, the experimentation produced rather unlistenable druck. This collection (I hesitate to call this a "Best Of" or "Greatest Hits") reflects the band's up-and-down career. But the awesome "Mindphaser," like a video game theme song gone mad, is located on this compilation—so if you're an industrial fan and don't own the song, this might be something for you to pick up...

Steven Sandor

Cirque du Soleil *Collection*
(BMG)

WHO the hell would buy this? (Now there's a way to start a CD review!).

Cirque du Soleil's over-dramatic, synth-laden soundtracks might be effective when they accompany their esoteric acts—I wouldn't know, never having seen them. (Having lived in Montreal for years, I could have seen them easily; but having been in the Montreal job market, I couldn't afford it). But as far as pop-it-into-your-CD-player-then-sit-back-and-have-a-glass-of-Cabernet music, forget it. It's too weird.

And speaking of weird, aren't circuses supposed to have animals and clowns? Call me old-fashioned...

David Gobeil Taylor

Hot Tuna *First Pull Up Then Pull Down* (BMG)

FINALLY after long last this label has seen fit to re-release the first few Tuna discs domestically and what a difference that makes for those fans who couldn't afford to pay outrageous import prices.

Along with the acoustic self-titled session that was the first offering from onetime Jefferson Airplane members Jorma Kaukonen and Jack Cassidy and the critically acclaimed *Burgers* comes this terrific live set that charted the course for the live version of Hot Tuna.

It was at this juncture the band brought in drummer Sammy Piazza and more importantly introduced a young generation to the terrific electric violin playing of Papa John Creach.

The shift to an amplified sound didn't change the foundation of Tuna's work which was built on interpretations of tunes written by blues legends like Reverend Gary Davis, Blind Blake and Lightnin' Hopkins. But the additional personnel which swelled the band to a five piece (as harp player Will Scarlett was still on board) allowed the unit to catch a wave of improvisation and no less than three numbers here clock in at over eight minutes each.

Kaukonen and Creach push each other to the limit while the rhythm team of Piazza and Cassidy glue it all

together while at times creating a thunderous bottom that forces the frontline to up the ante.

While the same label has simultaneously re-released Airplane and Starship discs with the Hot Tuna catalogue, there isn't much question which group of the three created a body of work that stands the test of time, which is probably why Hot Tuna, in a slightly different configuration, are still out there making great music.

Peter North

The Residents *Our Tired, Our Poor, Our Huddled Masses*
(Rykodisc)

IN the world of so-called "alternative" music, no band may have been as deserving of the "alternative" tag as San Francisco's Residents. Preferring to wear giant eyeballs on their heads, the foursome (identities unknown) have been creating electronic music for the weird for 25 years. This two-CD collection features great packaging, liner notes and design. And it includes many of the band's best moments—namely, its covers. The electronic hum the band puts to the Cajun classic "Jambalaya" is disturbing and the Residents' attack on "Hit the Road Jack" will make you want to come back for more, for more, for more.

Steven Sandor

Various Artists *Smoky Mountain Music* (Artifex Music)

A very strange release, this—no song-writing credits, no performing credits, no information at all, except to say that this album is on a Tennessee label, as if that was enough to guarantee authenticity. Well, OK, who am I to argue with a label from the Smoky Mountain area? On the other hand, I was expecting a cross between Hee Haw's "Doom, Despair and Agony On Me" or maybe "Where, Oh Where Are You Tonight?" (...why did you leave me, here all alone / I searched the world over and thought I found true love / but you met another and—phifft!—you wuz gone), yeah, stuff like that. Goes to show you how much I really know about Smoky Mountain music. Then again, none of us are bound to learn much from this little collection either.

T.C. Shaw

She Moves *Breaking All The Rules* (Geffen/Universal)

EX-New York Knicks dancers Carla, Danielle and Diana (their last names are nowhere to be found) are the latest dance-music A&R-manufactured no-hit-no-wonder to waste a few trees on CD liners and press releases. Synthesizer technology has come a long way since the '80s, but apparently that's new to them: they sound like remixed Bananarama. Get rid of the "strings" and throw in a few samples already! They truly are "Breaking All The Rules," including the one about having some talent before you get your face on a CD. She Moves, but She Don't Sing.

David Gobeil Taylor

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Theatrical couple make artistic leap of faith

By ARAXI ARSLANIAN

Nothing promotes more mass delusion than the first few days of the New Year... pledges of better eating, quitting smoking, finding the giant within. Earnest vows discarded like the Christmas trees of a season we'd sooner forget.

But Cathleen Rootsart is not among the failing this year. This is her time to take her medium by the horns. Sure, we all know her as the night-talented performer in *Die-Nasty*, countless Stewart Lemoine plays and past member of Three Dead Trolls in a Baggie. Yes, she's a recognized writing talent of such projects as *Mimi Amuck*. She's even had the time to reproduce in the form of daughter Lily (with a little help from hubby Jeff Page, of course). Wouldn't it just be easier to rest on your laurels?

"I guess you could say I've been resting on my laurels for the past

couple of years," she admits. "And it's gotten me nowhere. I suppose it's about facing the truth about what you really want, which is hard, and then just doing it—which is harder."

That same theme anchors her first full-length play, *After You*. Written originally as a 10-minute piece for last year's *Skits Akimbo*, *After You* is the tale of a manic married couple (Tom Edwards and Juliana Barclay) struggling (albeit not very successfully) with the ins and outs of married life. Their final coping strategy? Standing on the ledge of their apartment building to jump to their deaths. This melodramatic moment is shattered, however, when one turns to the other and says... you guessed it.

"The title was pretty obvious. It's about marriage, it's about coping, it's about the contemplation of life after being with someone," Rootsart says. "They don't see the entire play on the ledge. We

see flashbacks of their life together."

Life imitates art as the playwright's partner in life is also her partner in crime. Lauded director of *Noises In The Attic* hit *Romantic Accordion*, celebrated performer of *Die-Nasty* and *Pentecost*, Jeff Page was ready to tackle the meaty themes in *After You*.

"One of the reasons I like to direct is found in just a poetic and sick sense of humor," Page quips. "These two people are pretty extreme. He has a fear of getting dish soap poisoning, for instance, so she breaks plates. They're both standing on this ledge, shoving and fighting with each other. The play itself is a marriage between a sitcom and theatre of cruelty, really."

A suggestion to young lovers in the audience might be to write down everything you love about your special someone after seeing *After You*, as you'll likely be needing it as a reference when looking at your love over the dinner table in years to come.

"One person who is attracted to someone because of qualities they do not possess. Organization, for instance. I guarantee that in five years it will be the thing that drives that person the most insane when they're married."

"In a way it's an insane union," Rootsart adds. "There's really no reason to do it. But still people do."

One may wonder how the insanity of putting up a co-op show has visited the creative couple. Reports, while few, seem favorable with credits going to daughter Lily. The playwright esteems her project's director. Feelings are mutual, professionally speaking.

"Cathleen has always been a brilliant audience pleaser. So I trusted that if we were pleasing Cathleen, we were pleasing the audience," Page beams. "A couple made of a neurotic guy and a total control freak..."

"I don't know if she's a control freak..." she corrects. ☉



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By DAVID GOBEIL TAYLOR

No decade conjures up more concrete images than the 1960s. This turbulent decade, dominated by the coming of age of the largest generation in history, immediately evokes its fashions, events and music, making it an ideal subject for a museum exhibit.

The Reynolds-Alberta Museum

In Wetaskiwin has been hosting '60s a Go-Go: A Fun Look at TV, Cars and Rock 'n' Roll in the 1960s since May of last year. They got the idea for the exhibit by

visitor surveys—an overwhelming amount of respondents wanted to see an exhibit featuring the cars and music of the flower-power decade. And what the people wanted, they got. In spades (or, if you prefer, in bell-bottoms).

'60s a Go-Go explores the transportation, television, popular music, leisure-time activities and politics of the time. Instead of the typical "look-but-don't touch" approach, the museum decided to make the exhibit interactive, featuring such components as a rumpus room where one can play *Twister*, a dance floor to recreate the short-lived dances of the time (the Frug and the Funky Chicken come

to mind), a crafts room to try one's hand at macramé and tie-dyeing and some self-explanatory activities like "Slinky races," "Paint the VW Van" and "What's That Smell?"

But it's not all lava lamps and love beads: the serious side of this divisive decade is presented through a recreation of a bomb shelter and displays on the Vietnam War and the assassination of U.S. president John F. Kennedy. The Kennedy

assassination is of course famous as the defining moment of the wartime and baby-boomer generations, a yardstick to which later generations have no comparison (Kurt Cobain and Diana, Princess of Wales notwithstanding).

The centrepiece of the exhibit is four vintage cars: the enormous 1960 Desoto Adventurer, the 1960 Edsel (possibly the butt-ugliest and certainly the least successful car ever made), the 1963 Corvair

Monza (the weird one with the engine in the back that Ralph Nader got taken out of production) and the car that is synonymous with the '60s, the 1964 Ford Mustang.

The exhibit also features what it calls "interpretive programs," including the "Trans-Canada Trek," which tracks a typical family holiday along the Trans-Canada Highway (which was completed in 1962) and two television exhibits which portray the feel of the '60s using '90s technology: "The RAM Sullivan Show" (shouldn't that be "shoe?") and "RAM Studios Presents," a spoof of '60s Sci-Fi of which *Star Trek* is the most obvious example.

The exhibit was dependent on the support of local businesses and schools, which incorporated the '60s theme throughout the duration of the exhibition. Wetaskiwin High School students even helped to build the rumpus room.

Those born after the '60s are still somewhat forced to live in them, since this decade of liberation and turmoil reverberates even now, defining the parameters of modern culture and politics. This exhibit allows Gen-Xers and the newly coined "@ Generation" to experience this important decade in a medium other than the usual poorly-filmed (by modern standards) footage of Woodstock and the Vietnam War. And, of course, to have a really groovy time while doing so. ☉

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Finn takes over Alberta Ballet

By ALEXANDRA ROMANOW

The search is over. After Ali Pourfarrokhi announced last January that he would be stepping down as artistic director, Alberta Ballet was off and running to find his replacement.

But finding an artistic director isn't like going down to Canadian Tire for a new carburetor; this is a job that requires the soul of an artist, the business acumen of a marketing guru/accountant, nerves of steel and the ability to tread the precarious catwalk between the Board of Directors, staff, dancers and audience, while never losing sight of your artistic vision. There are no courses or diplomas to prepare you for this Herculean task, as it is a God-given talent to lead an artistic organization into critical and financial glory. During his 10 years at the helm, Pourfarrokhi had managed to take Alberta Ballet from a small regional company to a strong ensemble occupying a neo-classical niche in the national dance scene garnering international attention, all the while gaining new audiences, critical acclaim and keeping his vision on strong financial ground. The Board had some big shoes to fill.

After putting out the call around the world and interviewing many applicants, Alberta Ballet announced last month that Mikko Nissinen, a 35-year-old Finn, is the new artistic director effective June 1, 1998. It looks like it should be a great match, his young age akin to the youthful verve Alberta Ballet has become noted for.

"I've heard lots of great things and I felt Alberta Ballet is a company that is run extremely well," explains Nissinen of his decision to accept the position. "It's small size lends itself for touring, as it is so expensive to tour a large company. I also feel the company has reached a plateau and it looks like they're ready for the next step."

According to Nissinen, the next step is "one of establishing a higher level of accomplishment by the artists, more national and international exposure, at the same time utilizing a more international repertoire."

Alberta Ballet has begun to receive mention from international dance scribes—first with the Peter Pucci ballet to the music of K.d. Lang, then a feature piece two years ago in *Dance Magazine* (a.k.a. the *Rolling Stone* of the dance world) and a very successful week-long run at New York's prestigious contemporary dance theatre, the Joyce. Under Pourfarrokhi, the emphasis has been on Canadian choreographers, often up-and-comers like Crystal Pite, Giacomina Barbuto and Mark Godden. The rest of the company's repertoire consisted of a few audience favorites (*Carmen*, *Requiem*, *Miss Julie* and *Carmina Burana*) and some obscure work by masters (Antony Tudor's *Echoing of Trumpets*). Rather than try to be a small classical ballet company, Pourfarrokhi wisely chose to carve a niche for Alberta Ballet as an ensemble that specializes in contemporary and neo-classical works. There was also a "no star" system, with each dancer being afforded the same opportunity to

perform lead roles, thus building a company that was strong throughout. In fact, dancers are now seeking out Alberta Ballet because of this policy—in a large classical company, they would have to languish in the *corps de ballet* before rising through the ranks and having any opportunity to be showcased.

But Alberta Ballet is ready to take that next step and to do so, they do need to have more noted works in their repertoire, for those are the measuring sticks used in the Big Time. While Nissinen won't say who is on his wish list as it's still too early, it's fairly easy to imagine that he'll be pushing for some of the big guns of Mark Morris, Antony Tudor, Peter Martins, William Forsythe and Glen Tetley—all choreographers whose work he has performed himself during his dancing career.

"I will continue to build on the neo-classical and contemporary focus on the company but I see a little more of the neo-classical work coming to the forefront," he says, "but definitely maintaining the contemporary element. The size of the company makes it very hard to do the classics, as you need a company twice the size (Alberta Ballet is presently sitting at 20 dancers). Hopefully, there will be an increase in the size of the company and I realize that finances and artistic needs go hand in hand, but I would like to be able to access certain works that require a larger cast."

Nissinen's biography reads like a Who's Who of ballet, having studied with the Leningrad Ballet School and performed with the Kirov Ballet, Finnish National Ballet, Dutch National Ballet, Basel Ballet and the San Francisco Ballet as a soloist. Dancing with these companies gave him the opportunity to perform very 'international' dances, such as Balanchine's *Theme and Variations* and Ballo Della Regina, Antony Tudor's *Dark Elegies* and Mark Morris's *Maelstrom*. He was awarded First Prize at the National Ballet Competition in Finland and placed in the prestigious Varna International Ballet Competition, prompting Yuri Grigorovich, artistic director of the Bolshoi Ballet, to comment: "I see a young man with a bright future." Nissinen has also

guest starred with the National Ballet of Canada and performed with the Le Don des étoiles charity gala in Montreal and Toronto for the past 10 years. After retiring from the stage in 1996, he was appointed artistic director of the Marin Ballet, taught at the San Francisco Ballet School and gave master ballet classes for the San Francisco Ballet, Zürich Ballet and San Francisco Dance Theatre. He has also lectured on dance history at Stanford University and the National Ballet School of Canada.

While Pourfarrokhi was both an artistic director and company choreographer, Nissinen will leave the dancesmithing to others. "I feel that my choreography is a product from my intellect when I feel it should be from the heart," he states. "I have confidence in my own choreographic capabilities but I prefer to focus my time on the structure of the company and an artistic director has so many things to attend to—such as helping the dancers grow as artists. Often artistic growth is left to the individual rather than the company. Only by nurturing the dancers can they fulfill their potential, which will increase the company's standard, making it a good investment in the long run."

On the very subject of investment (or lack of it in this age of cutbacks), Nissinen is very philosophical yet grounded. "I believe that an artistic director has to be really creative when faced with this financial climate, because you cannot allow your artistic integrity to be compromised, yet you must work within the financial boundaries given to you. I hope that this age of cutbacks will not continue and that the arts will be granted more money. The arts are vital and are important to life, period. I think the ancient Greeks had it right in that philosophy was the main subject of education, with the arts a close second. Their chosen profession came after arts because they realized the arts filled aspects of their souls." ☉

Mikko Nissinen will guide company's artistic direction



Mikko Nissinen

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"Movies Worth Watching"

The Road Warrior

Commentary by: Jacques Benoit,
Instructor/Course Developer,
Athabasca University & Grant MacEwan
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It doesn't seem like that long ago that science's vision—and our visions—of the future were getting worse and worse. There were movies like *Blade Runner*—the chaotic future vision of androids and humans at war with each other. We had *Terminator*, where robots came back from the future to try and finish us off. Then *Max Headroom* (a TV series), about TV controlling the way we think and act. We had, in all these stories, a development in science-fiction movies where the old fears of the Apocalypse were right alongside "nightmare" Capitalism, visions of depleted resources of the early 1970s and the Oil Crisis. There was a gradual shift from one type of apocalyptic vision to another. That has to do with how our vision of the End of the World keeps changing over the years, but we still always think that change is going to come somehow. The boom '80s merely meant it was going to come because we were greedy. We didn't know how to stop.

The first *Mad Max* was a box office success and established record profits in the Australian market. It was the Australian response to contemporary themes, only some of which were, incidentally, science-fiction themes. *The Road Warrior*, our movie tonight, was by most critic's standards a superior sequel. Where the first movie seemed a bit cheesy and overwrought, *The Road Warrior* had some great action and a great story. Then we had *Mad Max: Beyond Thunderdome*—the Australian concept was moved to America. George Miller was the director yet again, but you could tell that this was an American movie. It had a glossier feel. A slightly more complex and interesting story to a certain extent, although some people lament at the loss of the original, rougher feel of the Australian movies. Now, this is another instance where a country other than the United States creates a pop-culture staple like *Mad Max* and it is absorbed in the American market. Now, by "absorbed" I don't mean "overwhelmed." I mean that the Australians made a contribution to what everybody calls American pop culture. Part of that contribution was returning former American Mel Gibson to the United States.

We don't watch movies like this for any grand visions of the future. What we want is people breaking laws and doing things that we're not allowed to do on a day-to-day basis. This movie is every speeder's dream. Not only the speed, though. We can watch these really funky cars drive around. They are all unique. They're all individuals—cars that we would like to design for ourselves. But what it all comes down to is we want to see the cars crash. That is the essence of this movie. We want to see blood, violence and destruction. We want to see cars as mangled wrecks because as we are fascinated by technology, we are also a bit afraid of it. It can be a rough ride. This is why the grand visions of the future have a lot less pull now. These are the kinds of movies we want to see.

By RUSSELL MULVEY

This film is charming. The affable Matt Damon (*The Rainmaker*) does double duty in this film as one of the co-writers and the Will Hunting of the title. Will Hunting is a disadvantaged genius. He is an orphan and has been raised in a series of homes with foster parents who, at the very least, were not very encouraging of genius. Will Hunting has grown up hating authority and is disparaging of people who seek to better themselves. He hangs out with his best friend Chuckie and they go from job to job, drinking beer, picking up chicks and not doing much of anything at all.

Except: Will Hunting's need for knowledge is overwhelming and he has contrived to get work at a university where a professor of mathematics has a habit of putting complex problems up on a chalkboard to challenge his students. Will Hunting easily solves the problem and the professor is initially mortified to find that a janitor solved the problem. He gets over that and tracks Will Hunting down, becoming responsible for his rehabilitation. The professor persuades an old psychologist friend to help Will Hunting, who eventually accepts his own genius.

This is the plot but it is not the film. *Good Will Hunting* is made an excellent film by the depth of characters. Damon and Ben Affleck peopled a script with characters that have extensive pasts, limited presents and considered futures. Affleck (*Chasing Amy*) also does double duty playing Chuckie. The professor—one the few people around who are smart enough to appreciate just how smart Will Hunting is—is played by Stellan Skarsgård (*Breaking the Waves*). He is troubled himself and plagued by his own limitations. The film belongs, however, to Matt Damon and the psychologist, played by

Robin Williams. Williams is actually turning into a fine character actor and his performance as the damaged Sean McGuire—a brilliant psychologist essentially hiding out in a community college—is actually moving.

The cast of characters is rounded out by a love interest. Skylar is a student who is wooed by Will Hunting and comes to appreciate his genius. As played by Minnie Driver (*Grosse Pointe Blank*) Skylar is supportive but not necessarily understanding. There is a sense that her character was added simply to give the Will Hunting character something to shift his focus, a sort of diversion from the interplay between him and the psychologist.

Gus Van Sant directs all of this deftly, never letting anyone over-

play or, for that matter, underplay their roles. Van Sant, best known for *Drugstore Cowboy* and *To Die For*, is probably one of the best directors of actors working in the Hollywood mainstream today.

Good Will Hunting is a fine, entertaining film. It takes a commercialized cliché about people being fulfilled, being "all that they can be" and demonstrates the worth of the idea behind the cliché.

Just a word thanking Cineplex Odeon and Cantel for their trailer urging people not to let their cell phones and pagers go off during the film. "Just your garden variety nuke." Yeah, but with a twist."

Now all we need is a suitable punishment for people who ignore it. I'd suggest using the beeping appliance as a real probe on the offenders.

drama

Good Will Hunting •
Cineplex Odeon •
Daily

Palookaville not your run-of-the-mill crime flick

By DAVID GOBEIL TAYLOR

EVERY now and again a film reminds you what it takes to make a good movie: plot and characters that are believable, interesting and just complex enough so as not to be completely predictable. You don't need to spend a ton of money on effects—just add competent direction, photography and editing to the mix and you've got a thoroughly enjoyable film like *Palookaville*.

Palookaville is the story of three small-town "self-unemployed" men. Russ (Vincent Gallo) lives in a cramped apartment with his mother, sister and big, stupid, drinking-milk-out-of-the-carton policeman brother-in-law. Jerry (Adam Trese) and his child are supported by his wife—and Sid (William Forsythe) is having trouble feeding his two beloved, albeit smelly, bitches (of the canine variety).

Dissatisfied with their situations, Russ, Jerry and Sid decide to turn to a life of crime—with limited success. Their first attempt is a burglary of a jewelry store: trouble is, they accidentally break into the bakery next door. They get away with a few bucks and a few doughnuts and make Russ' cop-in-law quite suspicious. In his bumbling way.

Their suitability as criminals is called into question when they happen upon an armored truck stopped at the side of the road. The driver has had a heart attack. Instead of grabbing the loot, they rush him to the

hospital—and halfheartedly kick themselves for it later, especially when Jerry drives the truck back to its last pickup point (a grocery store where his wife works) and finds her the unwilling recipient of her boss' embrace. He slugs him, she gets fired and the boys decide to rob the armored truck next time around.

This film has an excellent balance of drama and humor; one of the best scenes has the three men plan-

ning the heist and considering every eventuality: the camera shows us each and every outcome, however improbable (including the truck blowing up).

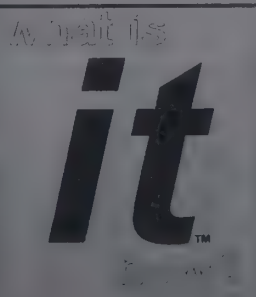
When the heist goes down, each man faces his own moment of truth when he must decide what kind of a man he is. It may sound maudlin, but the characterization is done so subtly and cleverly that the viewer is entirely caught up in the trio's decisions.

There is, of course, the standard twist ending. But, for once, it's not ridiculously obvious; neither does it come completely from left field. And it's perfectly filmed and acted for maximum effect.

In a crime-flick genre dominated by Tarantino, Scorsese and their imitators, *Palookaville* is a refreshingly clever and realistic film. It holds its own compared to any film in any genre because it sticks to the basics—instead of trying to impress, it entertains with nothing but good filmmaking.

videophile

Palookaville •
Starring William
Forsythe, Vincent
Gallo and Adam
Trese



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New Kevin Costner flick isn't all that bad

By JASON MARGOLIS

Could the trailers be any worse?

"The year is 2013. One man walked in off the horizon and hope came with him." Audiences greeted these sales pitches for *The Postman* with laughter and disdain. Another Kevin Costner post-apocalyptic epic? Wasn't *Waterworld* enough in fiction of pain?

Actually, truth be told, *Waterworld* was not really as bad as people made it out to be. In fact, although it was extremely silly, it was kind of fun. The same can be said for *The Postman*. As an added bonus, Costner directs this bleak vision of the future and does us with reminders of his Academy Award-winning turn helming *Dances with Wolves*.

The Postman's meandering plot concerns a drifter, played by Costner, eking out a meager existence scavenging whatever he can in the desolate future world of the western United States. Everything as we know it is gone—government, mass communication, food distribution, alternative newswEEKlies.

The drifter happens to be something of a Shakespearean actor, albeit no Kenneth Branagh. But that's OK, Costner's no Kenneth Branagh himself. The drifter's co-star in his little theatrical productions is his trusty mule. Because the mule is cute and charming, you know he's going to meet an awful fate sooner or later.

The drifter is unwillingly recruited into an large militaristic ensemble lead by General Bethlehem, a former copier salesman and a really bad painter. Bethlehem is played by Will Patton, recently seen in *Inventing the Abbotts* and last seen with Costner in *No Way Out*, in which he whined and sniveled a lot. Patton is suitably hard-assed and cruel as Bethlehem, just the way evil post-apocalyptic army generals should be—although he doesn't exactly erase memories of Dennis Hopper's deliciously hammy performance in *Waterworld*.

While in Bethlehem's army, the drifter is subjected to many tortures, including the death of his mule, really gross food and endless screenings of *The Sound of Music*. He also earns the nickname Shakespeare after Bethlehem challenges him to a duel of quotes. Bethlehem proves he's no Kenneth Branagh either.

Fortunately (or unfortunately, depending on your perspective), the drifter escapes from Bethlehem. After endless wandering, he stumbles onto a United States Postal Service truck. He quickly adopts the identity of the long-deceased postal carrier within the truck and heads out in search of sustenance.

He soon comes to a heavily fortified Oregon town, where he impresses the local folk with much ballyhoo about a restored United States government in Minneapolis, headed by President Richard Starkey. Strangely,

few people in the audience seemed to catch the joke—Richard Starkey is Ringo Starr's real name. Then again, it's not that funny of a joke.

Regardless, the town clamors for the Postman to deliver their letters to relatives in far-off places. He is seduced by a childless woman named Abby (newcomer Olivia Williams), who wants his "seed." He also inspires and befriends an ambitious local youth dubbed Ford Lincoln Mercury (Larenz Tate; *Dead Presidents*).

Soon, the Postman is on his way, but not before General Bethlehem learns of his doings. Not realizing that the Postman is his own defector Shakespeare, Bethlehem orders a search for the whereabouts of this mysterious Postman and commands his troops to kill him on sight.

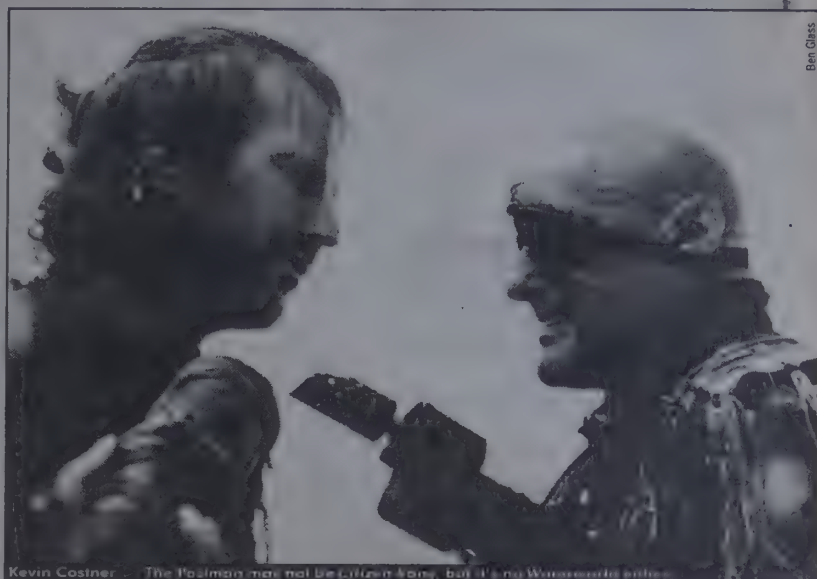
The Postman flees and through strange coincidences only understood by highly-paid Hollywood screenwriters, Abby accompanies him. The two now somewhat estranged lovers spend a cold winter hiding from Bethlehem in an old log cabin. When they emerge after the snow melt, the Postman is amazed to discover that Ford Lincoln Mercury has established a small army of postal carriers, foremost among them, a young girl played by Costner's own real-life daughter, Annie.

At this point, the real story begins.

Yes, *The Postman* is a long movie. And in this season of really long movies, it actually fares better than *Jackie Brown* and its succession of false endings. It's not great filmmaking by any means, but with low expectations, it can be an enjoyable experience.

Here is a list of good things about *The Postman*:

1) Strong character touches from up-and-comers Giovanni Ribisi (*subURbia*) and Scott Bairstow (the made-in-Alberta *Lonesome Dove, the Series*). Williams is quite impressive in her first major role and, heck, she's quite attractive, which is something a hetero guy tends to no-



Kevin Costner... *The Postman* may not be a *Waterworld* clone, but it's no *Waterworld* either.

tice in a really long movie like this.

2) Stunning cinematography by Stephen F. Windon.

3) Beautiful vistas and locations.

4) A few strange but funny moments, such as the posshot at Dolph Lundgren.

5) Surprise cameos. One surprise cameo is from Tom Petty, who apparently plays himself in the future. Yep, the admired folk-rocker survives the great world catastrophe and becomes a civic official for Bridge City, a town-site built along a dam. The Postman greets him with a sly "I know you. You're famous." Tom Petty later retorts, "I'm not famous anymore. You're famous. You're the Postman."

Sadly, this film also has some of the worst lines ever uttered in a major motion picture, chief among them is Abby's plea to the Postman: "You give these people hope like it's candy from your pocket." It's almost impossible to believe that such words could

come from the word processor of scriptwriter *du jour* Brian Helgeland, who has recently penned the excellent *L.A. Confidential* and *Conspiracy Theory*, which was overly-long and silly like *The Postman*, but benefited from a great deal of wit. Maybe the fault lay in that Helgeland was only a co-writer on this film.

Still, as I keep stating, *The Postman* isn't all that bad. It's fun to

watch in a creepy "How Bad Can It Get?" kind of way. And sometimes it actually succeeds in sweeping you away in its epic scope. If you've already seen *Titanic*, *Good Will Hunting*, *Amistad* and any of the other really good films released this holiday season—and you don't want to see *Flubber* or *Mr. Magoo*, then I'd say *The Postman* is a solid choice.

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AMERICAN WEREWOLF

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AM

a MINUTE at the MOVIES

by Todd James

ALIEN RESURRECTION Why let a little thing like death spell the end of a popular money-making franchise? Sigourney Weaver (*The Ice Storm*) returns as Ripley in this fourth instalment of the *Alien* series, set 200 years after our hero died while still carrying an alien seed. Thanks to that old standby—cloning—Ripley will again tangle with her nemesis. With regeneration carried out by scientists experimenting with human/alien hybrids, Ripley and her gestating alien friend are brought back aboard a specially built space lab. The newly-cloned Ripley is colder, more cynical and has more than a little alien in her own genetic make-up. Of course the slobbering one is back, breeding and waiting for its opportunity to chew up a few humans. Winona Ryder (*The Crucible*) plays Analee, part of a team of smugglers with their own secret agenda to stop the experiments. Ripley's character, given some of the alien's traits, offers a fresh dimension and it's needed because the rest of this ensemble cast including Ron Perlman (*Beauty and the Beast*) and Ryder, is not very interesting. Matters aren't helped any by some truly awful dialogue. The creature is given an update thanks to computer-generated effects but what we get is a pretty standard sci-fi horror flick that lacks the real heart-thumping jump-out-of-your-seat frights of the earlier instalments. It's predictable stuff punctuated by the usual large and messy helping of gore. **B-**

AMISTAD Steven Spielberg does for the slave trade of the 19th century what he did for the Holocaust. Yes, you can expect a manipulative and even one-sided story but nobody does it better than Spielberg. Based on the true story of a rebellion on a Spanish slave ship in 1839, Djimon Hounsou plays Cinque, the leader of the ship's mutiny that freed 53 Africans. Eventually captured by an American naval ship, the Africans are jailed and charged with murder and piracy. Matthew McConaughey (*A Time To Kill*) plays a young lawyer who takes on the case of an abolitionist (Morgan Freeman) but as the trial grows more complicated—even threatening to bring on a civil war—former president John Quincy Adams (Anthony

Hopkins) is convinced of the necessity to challenge the current president (Nigel Hawthorne) and shake the foundation of the constitution. Hopkins is remarkable and is given a heart-swelling monologue in which he pleads for the freedom of Cinque. Hounsou's work is impressive—given the fact he only speaks three words of English during the entire film. It's thought-inspiring and controversial—and offers a unique perspective on slavery and its roots in American history. *********

AS GOOD AS IT GETS Jack Nicholson as a snarly, wisecracking psychotic—it's the role he was born to play. Nicholson plays Melvin Udall, a romance novelist who suffers from obsessive-compulsive disorder. Pity the person who dares to disturb Melvin at work or interferes with his daily routine. Helen Hunt (*Mad About You*) plays Carol, the only waitress willing to serve Melvin his ritualistic breakfast. When she's forced to quit to care for her sick son, Melvin steps in to pay for his medical expenses—all to keep Carol at work serving him his daily dose of bacon and eggs. Greg Kinnear (*Sabrina*) plays Melvin's gay neighbor, Simon, owner of a beastly mutt. After Simon is savagely beaten during a robbery, Melvin is forced by Simon's lover (Cuba Gooding Jr.) to care for the beast. Simon and his dog, Verdell, are often at the receiving end of Melvin's vicious barbs, but the dog taps into Melvin's well hidden soft underbelly. It's an unlikely cast of characters whose lives become intertwined. Director James L. Brooks (*Broadcast News*) rarely misses an opportunity to overplay his hand. So be prepared for an overwritten, melodramatic story that could be pared down by 20 minutes. But the zingers are delivered in a way only Nicholson could manage. Nicholson is given a large helping of brilliantly funny dialogue and Hunt is the perfect foil. *********

HOME ALONE 3 *Home Alone 3* gets a new, cute kid to take over from the now aged McCauley Culkin. It's a brand-new family with the same old premise but Alex B. Linz shines as an eight-year-old forced to defend his home. In true *Home Alone* fashion, Alex foils a trio of bumbling thugs in search of a computer chip stolen from the U.S. Defense Department. This slapstick schtick is slickly

delivered and for a well-worn plot, the fun is airy and the stunts at the expense of the bad guys are often very funny. *******

JACKIE BROWN *Pulp Fiction* is a tough act to follow, but rarely has a young director had such pressure placed upon his shoulders to do just that. Quentin Tarantino stacked the deck with an impressive cast in this film based on Elmore Leonard's (*Get Shorty*) novel, *Rum Punch*. Pam Grier, known for her work in '70s action films (*Foxy Brown*), plays an aging stewardess caught up in a scam to launder gun money for Ordell Robbie, an illegal arms dealer (Samuel L. Jackson). Michael Keaton plays a federal agent who catches her in the act and has an elaborate sting planned that will keep Jackie out of jail. Jackie will play both sides of the deal, engaging the help of her bail bondsman, played by '70s B-movie actor, Robert Forster. Robert De Niro plays Ordell's right hand man and Bridget Fonda is one of Ordell's drug-addled hangers-on. It's a not-so-clever scam that is often confusing and, ultimately, too neatly concluded. The lack of graphic violence is surprising and even a welcome change, but without Tarantino's crisp and subversive dialogue, so much a part of the success of *Pulp Fiction*, the result can best be described as *Pulp Fiction Lite*. **B-**

THE POSTMAN Even at 90 minutes, this post-apocalyptic snore would have been a chore to sit through. At nearly three hours I consider this slop to be a personal insult. The year is 2013. After a series of wars and environmental disasters, the United States has disappeared, leaving disenfranchised survivors to fend for themselves. Costner plays a drifter who chances upon a dead mailman. Donning the mailman's uniform and bag, Costner finds he can bluff his way into a meal. But in the ravaged remains of a nation, the mailman is a symbol that the country may unite and rise again and soon the Postman has united a ragtag lot of pavement pounders. Will Patton (*The Spitfire Grill*) plays the leader of a rebel group determined to fill the once-great nation's leadership void as an all-powerful dictator who will stop at nothing to put a halt to the postman and what he represents to the now-struggling group of nation builders. Costner shows little of the touch he displayed in *Dances with Wolves*, his last directorial effort, though certainly he attempts to manipulate the audience with jingoistic claptrap and a melodramatic romance. There's a certain charm to Costner's familiar presence but Patton gives an over-the-top, frothy performance—and a supporting cast that includes Tom Petty is anything but credible. **C-**

SCREAM 2 *Scream* was the surprise horror hit of a year ago. It's no surprise

that *Scream 2*, from Wes Craven, has little of the originality that made *Scream* such a clever spoof of slasher movies. Jada Pinkett and Tori Spelling are all potential victims along with survivors of the first movie, including Neve Campbell. Courteney Cox returns as Gale Weathers, the tabloid reporter who covered the initial murders, wrote a best-selling novel and turned it into a movie which has spawned a copy-cat killer. This copy-cat plot has little of the fun of *Scream* and a lot of dull slash and chase scenes. A debate within the movie centres on sequels—are they better or worse than the originals? With *Scream 2*, the question is answered convincingly. **C-**

VUE Ratings

6 Awful
 5 Bad
 4 Poor
 3 Good
 2 Very Good
 1 Excellent

Todd James hosts *A Minute at the Movies*, heard daily at 6:25 a.m., 9:25 a.m. and 5:50 p.m. on 97.1. Also catch Todd on *ITV News* 1 Friday at 11 p.m.

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-5468

PHI, Jan. 9 - THU, Jan. 15, 1998.

LATON CENTRE CINEMAS

3rd Fl. Phone 111 St. & 182 Ave. • 421-7070

AS GOOD AS IT GETS PG
Daily 12:55 3:55 6:45 9:45 PM
Course language.
No 6:45 PM show on Jan 12.
THE BOXER M
Daily 1:55 4:55 7:10 9:50 PM
Violent scenes, coarse language.
No passes accepted.
Presented in Digital Theatre Sound
FIRESTORM M
Daily 1:15 4:15 7:15 9:15 PM
No passes accepted.
AMISTAD M
Daily 12:40 3:35 6:35 9:25 PM
Presented in Digital Theatre Sound.
Extremely violent scenes.
ANASTASIA G
Daily 1:30 4:35 PM
SCREAM 2 PG
Daily 7:25 10:00 PM
Brutal violence & coarse language.
No 7:25 PM show on Jan 14.
ALIEN RESURRECTION M
Daily 4:30 9:30 PM
Gory violence, Coarse language.
FULL MONTY PG
Daily 1:40 7:30 PM
Violent scenes & coarse language.
JACKIE BROWN M
Daily 12:30 3:30 6:30 9:30 PM
Course language throughout.
GOOD WILL HUNTING M
Daily 12:45 3:45 6:55 9:55 PM
Extremely violent scenes.
TOMORROW NEVER DIES PG
Daily 12:55 3:55 7:00 9:55 PM
Disturbing scenes.

WEST MALL 8

West Edmonton Mall
Phone 811 Entrance 2 • 444-1829

ANASTASIA G
Daily 1:30 3:50 PM
ALIEN RESURRECTION M
Daily 7:25 9:50 PM
Gory violence, coarse language.
MR. MAGOO PG
Daily 1:50 4:10 7:10 PM
RICHER OR POORER M
Daily 9:00 PM Course language
JACKIE BROWN M
Daily 2:00 6:15 9:15 PM
Course language throughout.
FIRESTORM M
Daily 1:45 4:20 7:30 9:30 PM
No passes accepted.
MURDER M
Daily 1:10 3:30 6:45 8:45 PM
AS GOOD AS IT GETS PG
Daily 1:50 3:40 6:50 9:50 PM
Course language.
GOOD WILL HUNTING M
Daily 12:40 3:40 6:50 9:50 PM
Course language throughout.
SCREAM 2 PG
Daily 7:15 9:45 PM
Brutal violence & coarse language.
HOME ALONE 3 PG
Daily 1:40 4:30 PM

CAPITOL SQUARE

10085 Jasper Avenue • 478-1383

ANY FILM 64 • TUESDAY 52M
AMERICAN WEREWOLF M
Daily 7:10 9:10 PM
Mac Sat/Sun 2:10 PM
Horror & Gory Violence.
MOUSE HUNT PG
Daily 7:20 9:20 PM
Mac Sat/Sun 2:20 PM
POSTMAN M
Daily 8:00 PM
Mac Sat/Sun 2:00 PM
FOR RICHER OR POORER M
Mac Sat/Sun 2:30 PM
Course language.
DECONSTRUCTING HARRY PG
Daily 7:00 9:00 PM

WHITEMOUTH CROSSING

18271-186 Street • 478-1383

EDUCATED MATRONS 13M
AMISTAD M
Daily 6:45 9:45 PM
Mac Sat/Sun 12:30 3:40 PM
Extremely violent scenes.
FIRESTORM M
Daily 7:30 9:30 PM
Mac Sat/Sun 1:40 4:00 PM
No passes accepted.
AS GOOD AS IT GETS PG
Daily 7:10 9:55 PM
Mac Sat/Sun 12:45 3:50 PM
Course language.
ANASTASIA G
Mac Sat/Sun 1:15 3:30 PM
JACKIE BROWN M
Daily 6:30 9:15 PM
Course language throughout.
GOOD WILL HUNTING M
Daily 7:00 9:30 PM
Mac Sat/Sun 1:00 4:15 PM
THE BOXER M
Daily 7:20 10:00 PM
Mac Sat/Sun 1:30 4:10 PM
No passes accepted.
Violent scenes, Gruesome scenes and coarse language.

WEST MALL 8

West Edmonton Mall
Phone 811 Entrance 4 • 444-1829

ANY FILM 64 • TUESDAY 52M
OPEN NIGHTLY 6:15, MATINEES 12:30 PM
BEAN G
Daily 7:10 Mac Sat/Sun 2:00 PM
RED CORNER PG
Daily 9:00 Mac Sat/Sun 3:50 PM
IN & OUT M
Daily 7:15 9:45 PM Mac Sat/Sun 1:30 3:45 PM
STARSHIP TROOPERS M
Daily 6:45 9:20 Mac Sat/Sun 1:00 3:30 PM
THE JACKAL M
Daily 6:45 9:15 Mac Sat/Sun 1:00 3:30 PM
I KNOW WHAT YOU DID LAST SUMMER M
Daily 7:20 9:55 PM Mac Sat/Sun 1:45 4:30 PM
SEVEN YEARS IN TIBET PG
Daily 6:50 9:35 PM Mac Sat/Sun 1:15 4:00 PM
MORTAL KOMBAT PG
Daily 7:30 PM Mac Sat/Sun 2:15 4:40 PM
Course language
GATTACA PG
Daily 10:00 PM

CINEMAS 6

West Edmonton Mall
Phone 1 Entrance 4 • 444-1829

ANY FILM 64 • TUESDAY 52M
OPEN NIGHTLY 6:15, MATINEES 12:30 PM
BEAN G
Daily 7:10 Mac Sat/Sun 2:00 PM
RED CORNER PG
Daily 9:00 Mac Sat/Sun 3:50 PM
IN & OUT M
Daily 7:15 9:45 PM Mac Sat/Sun 1:30 3:45 PM
STARSHIP TROOPERS M
Daily 6:45 9:20 Mac Sat/Sun 1:00 3:30 PM
THE JACKAL M
Daily 6:45 9:15 Mac Sat/Sun 1:00 3:30 PM
I KNOW WHAT YOU DID LAST SUMMER M
Daily 7:20 9:55 PM Mac Sat/Sun 1:45 4:30 PM
SEVEN YEARS IN TIBET PG
Daily 6:50 9:35 PM Mac Sat/Sun 1:15 4:00 PM
MORTAL KOMBAT PG
Daily 7:30 PM Mac Sat/Sun 2:15 4:40 PM
Course language
GATTACA PG
Daily 10:00 PM

Vue Movies

Metrol Cinema
Ziedler Hall, Citadel
Theatre
9828-101A Ave. 425-9212

LA SECONDA VOLTA [The Second Time] (1996) Dir. Mimmo Calopresti. Cast: Nanni Moretti, Valeria Bruno Tedeschi. This is one of the most intelligent and challenging works to emerge on the international scene in the last year, confronting Italy's terrorist past. Moretti plays a university professor wounded in a terrorist attack 12 years ago, still carrying a bullet in his head. One day he meets a woman in the street, and soon they strike up a relationship. She has no idea who he is, but he remembers her quite well: she is the woman who shot him. Calopresti eschews dramatic confrontations, letting the relationship develop quietly to its inevitable conclusion, when both must face their pasts. (Jan. 9-10, 8:00 p.m.)

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every WED: Extreme Metal
every THU: Ongmatron-Underground Metal
every FRI: Matt Playing Grind, Death, Hardcore, Punk...Old and New
every SAT: Live
every SUN: All Ages Live

THE CORE

10145-104 Street, 420-6811
every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

RED LIQUID BAR

10044-82 Avenue, 433-5794
every THU: Alternative of the Ages with DJ Schizo
every FRI-SAT: Lagerpalooza with Grandmaster Whitey

KING'S HORSE PUB

4211-106 Street, 988-8881
every FRI-SAT: New & Classic Alternative with DJ Trigger

LOLA'S

8230-103 Street, 436-4793
every THU: New York Groove

LUVS

10030A-102 Street, 424-2851
every TUE: Hot-New Indie & Alt Rock with DJ Pepper
every WED: Bronx Night-Retrobution with DJ Hurricane
every THU: Mad Cow-British Music with DJ Jesse
every FRI: Alternative to What?
every SAT: Groovy Train

MICKY FINK'S

2 Flr, 10511A-82 Avenue, 439-7851
every SUN: Open Stage Hosted by Everett LaRo

NEW CITY

LIKWID LOUNGE

10161-112 Street, 413-4578
every MON: DJ Chris "Weirdo" Johnson
every TUE: DJ Goodtimes
every WED: DJ Spilt Milk-Trip-hop, Hip-hop, Ambient
every THU: DJ Orange County Keith and the Ski Man
every FRI-SAT: DJ Goodtimes

REBAR

10551-82 Avenue, 433-3600
every SUN: DJ Big DaDa, alternative
every MON: DJ Red, requests
every TUE: DJ D. Scrotum Punk/Ska
every WED: DJ B. Black, alternative
every THU: Level 1: DJ Davey & Red Techno/House
every THU: Level 2: DJ Mikee, classics
every FRI: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey
SAT: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey

REV

10030-102 Street, 423-7820
TUE 10: Debbie Does Disco
THU 15: Noise Therapy, Las Vegas Crypt Keepers
FRI 16: the new Jim Rose Circus

THE ROOST

Private Member's Club, 10345-104 Street, 426-3150
every MON: DJ Big Daddy
every TUE: DJ Bryan the Big Mac
every WED: DJ Latin Lover
every THU: DJ Dark Daddy
every FRI: Down-DJ Weena Love
every FRI: Up-DJ Alvaro
every SAT: Down-DJ James
every SAT: Up-DJ Code Red
every SUN: DJ Who the @#!? is Alice

ROSE BOWL DOWNTOWN

10111-117 Street, 482-5152
every SUN: Jam

BLUES & ROOTS

BLUES ON WHYTE

10329-82 Avenue, 439-5058
every SAT aft: Blues Jam
THU 8-SAT 10: Billy Joe Green
SUN 11: Battle of the Bands with Bitter, Hiway 2, Knees Deep in Grass
MON 12-SAT 17: Brent Parkin
SUN 18: Battle of the Bands with Welfare Tuxedo, Rythm Chill'un, Kadance

BRANDI'S BLUES BAR

10375-59 Avenue, 988-5483
every FRI: Blues Jam Hosted by Soul 4 You
every SAT: 90% Blues Jam Hosted by Harpdog Brown

CHATEAU BEIRUT

12323 Stony Plain Road, 482-5442
every SAT: Live Middle Eastern Music

CLUB MACANENA

10816-95 Street, 423-3378
every SUN: Jammin' & Madness (Open Jam)

CORN'S

10407-82 Avenue, 433-1969
every SUN: Acoustic Open Stage with José Oiseau
THU 8: Hiway 2

CASOLINE ALLEY

10993-124 Street, 448-0181

every WED: Billy Joe Green and the Rough and Ready Blues Band

GREAT CANADIAN

8623-112 Street, 434-0460
every SUN: Acoustic Open Stage

JESS LEE'S ON JASPER

Mayfair, 10815 Jasper Avenue, 414-6211
every MON-SAT: Live Blues/Country During Happy Hour
every SUNaft: Blues/Country Jam Session
every SUN: Billy Joe Green and the Rough and Ready Blues Band

LA HABANA

10238-104 Street, 424-5939
FRI 9-SAT 10: America Rosa
FRI 16-SAT 17: Los Caminantes

LIBRARY LOUNGE

11113-87 Avenue, 439-4981
every WED: Open Stage Hosted by Darcy Greaves & Humberto Medeiros
every SUN: Open Stage Hosted by Lisa B & Humberto Medeiros

MISTY ON WHYTE

10458-82 Avenue, 433-3512
every MON: Open Stage Hosted by Dan Francis

NEGAL'S CAFÉ & BAR

10025 Jasper Avenue, 990-1212
every THU: Blues Jam hosted by Rob & Pops

SAMENIA'S

10158-97 Avenue, River Valley, 421-8904
every WED: Folk Open Stage Hosted by Brian Gregg

SIDETRACK CAFÉ

10333-112 Street, 421-1326
THU 8: Trout Fishing in America, Soft
FRI 9: Willie MacCalder
SAT 10: Captain Tractor, the Mike McDonald Band
TUE 13: Magilla Funk Conduit
WED 14: Gord Steinke-Benefit for the Youth Emergency Shelter
THU 15-SAT 17: Jack Semple

COUNTRY

109 DISCOTHEQUE

10045-109 Street, 413-3476
every TUE: Country Karaoke & Country Dance

BRIDE HOTEL

3945-118 Avenue, 479-3929
every FRI-SAT: Second Chance Band
every SUN aft: Second Chance Band

JESS LEE'S ON JASPER

Mayfair, 10815 Jasper Avenue, 414-6211
every MON-SAT: Live Blues/Country During Happy Hour
every SUNaft: Blues/Country Jam Session

MUSTANG SALOON

16648-109 Avenue, 444-7474
every TUE: TV Vocal Search
THU 8-SUN 10: Lisa Hewitt
WED 14-SUN 18: Hazard County

BANCMAN'S

15540 Stony Plain Road, 483-1100
every MON-TUE: DJ Phil

WILD WEST

12912-50 Street, 476-3388
every SAT aft: Jam
every TUE: Jam

POP & ROCK

AMY'S SPORTS PUB

360 Saddleback Road, 433-3833
every SAT: the KGB

8 STREET BAR

11832-111 Avenue, 414-0545
FRI 9-SAT 10: Tom Sterling's Flashback Review

BILLY BUDD'S

9839-63 Avenue, 438-1148
every THU: Open Stage
THU 8: Wendy McNeill
THU 15: Al Brant

BLACK DOG

10425-82 Avenue, 439-1082
SAT 10aft: Stewart Kirkwood

CLAREVIEW PUB

#104, 550 Victoria Trail, 414-1111
every SUN: Open Stage & Jam Hosted by the Edmonton Musician's Club
FRI 9-SAT 10: Live Music

JOCKEY CLUB

9227-111 Avenue, 477-7144
FRI 9-SAT 10: Brass Boots and Strings

MARIO'S

4990-92 Avenue, 466-8652
every THU-SAT: Rare Occasion

MYER HOROWITZ

SUB. U of A, 451-8000
SAT 17: Chantal Kreviazuk

NEW CITY

LIKWID LOUNGE

10161-112 Street, 413-4578
every WED: Open Stage Hosted by Doc Aroyo

RED'S

WEM, 481-6420
every SAT: Red's Rebels
MON 12: Wide Mouth Mason
THU 15: Black Diamond-the Ultimate KISS Tribute

ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Ave, 479-4266
every SUN: Jam Night

ROSE & CROWN

Sheraton Grand, 428-7111
every TUE-SAT: Lyle Hobbs

SNAKESPEAR'S

10805-105 Avenue, 420-1679
every TUE: Open Stage with Jennifer Gibson

SHAW CONFERENCE CENTRE

9797 Jasper Avenue, 451-8000
FRI 16: the Odds

SHERLOCK HOLMES ON WHYTE

10341-82 Avenue, 433-9676
every WED & SATaft: Robert Walsh & Farley Scott

THUNDERDOME

9920 Argyll Road, 433-DOME
WED 14: Trooper

ZAC'S PLACE

9855-76 Avenue, 439-1901
every TUE & FRI: Open Jam

JAZZ

BENNY'S BAGELS

8409-112 Street, 413-4476
SAT 10: the Stuart Crosley, Dan Siakun and Nick Riebek

BLACK DOG

10425-82 Avenue, 439-1082
every SUN: Root Down-Live Acid Jazz

DEVLIN'S

10507-82 Avenue, 437-7489
every MON: Kiss & Tell-Live Acid Jazz Trio
every THU: Acid Jazz

FARGOS

10307-82 Avenue, 433-4526
every WED: Live Jazz

GOODFELLOWS

10160-100A Street, 428-8587
every FRI-SAT: Brett Miles

GRANT MACEWAN

John L Haar Theatre, JP Campus, 10045-156 Street, 497-4436
FRI 9: Showcase Band Concert with PJ Perry

IRON BRIDGE

12520-102 Avenue, 482-5620
every THU: Thursday Night Jazz Jam
SAT 10: Judy-Anne Wilson
SAT 17: Charlie Austin

LA RONDE

Crowne Plaza, 10111 Bellamy Hill, 428-6611
every THU-SAT: John Fisher & Johanna Silanpaa

PAVILION

Manulife Place, 417-3085
FRI 9-SAT 10: Sheri Harrington
FRI 16-SAT 17: Brett Miles Duo

SORRENTINO'S

10162-100 Street, 424-7500
FRI 9-SAT 10: Julie Mahendran Duo
FRI 16-SAT 17: Sheri Harrington, Farley Scott

STATION X

7704-104 Street, 413-7064
every WED: Stephen Hoy & Pazzport

WEST EDMONTON MALL

First Phase by the Bay
WED 7: Sheri Harrington (11am-1pm)

ZENARI'S ON 1ST

10117-101 Street, 425-6151
FRI 9: Ron Samsom Trio
FRI 16: Jim Brennan Trio

CLASSICAL

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10050 Macdonald Drive, 425-7401
THU 8: Faculty Recital with Frank Ho-Violin, Josephine Van Lier-Celllo, Teruka Nishikawa
SUN 18: Marcia Titley-Horn, Jane O'Dea-Piano

CONCORDIA COLLEGE

Tegier Centre, 7128 Ada Boulevard, 473-4880
SAT 17: Joseph Lai


CONVOCATION HALL

U of A, 492-3263
SUN 11: St. Crispin's

CHAMBER ENSEMBLE

FRI 16: Siriusly-Celebrating Young Artists

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Winspear Centre, 9720-102 Avenue, 428-1414
FRI 9: RUSH  save 50% Magnificent Masters with Pierre Amoyal-Violin, available on day of performance only.
FRI 9-SAT 10: Magnificent Masters with Pierre Amoyal-Violin
THU 15: the Lighter Classics
FRI 16-SAT 17: Parade of Pops with John Allen Cameron

KARAOKE

109 DISCOTHEQUE

10045-109 Street, 413-3476
every TUE: Karaoke

BAR-B

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every THU & SAT: Karaoke

THURS JAN. 15

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NEW CITY LIKWID LOUNGE
10161 112 ST 413-4578

BARB'S
12831 Fort Road,
473-8705
every day: Karaoke

BEAUJOLAIS LOUNGE
5017-50 Street, 929-5515
every FRI: Karaoke

BILLY BOB'S
Continental Inn, 16625 Stony Plain Rd.
484-7751
every TUE: Karaoke

BLIND DUCK
10416-118 Avenue, 479-7193
every TUE: Karaoke

BLUE QUILL
326 Saddleback Road,
434-3124
every SAT: Karaoke

BOILER WEST
15120 Stony Plain Road,
484-6589
every TUE-SAT: Karaoke
every SUN: Karaoke Contest

CHICAGO JOE'S
11405-95 Street,
479-4040
every THU: Karaoke

CLAREVIEW PUB
#104, 550 Victoria Trail,
414-1111
every TUE & THU: Karaoke Sing-along

CLIFF CLAYVIN'S
9710-105 Street,
424-1614
every FRI: Fantastic Karaoke

CROWN & DELEY
Neighborhood Inn, 13103-Fort Rd, 478-2971
every TUE: Karaoke

DANNY HACKSAW'S
89 Street & 28 Avenue,
469-4433
every TUE: Karaoke

DOCKSIDE PUB
10425-100 Avenue
every FRI-SAT: Karaoke

DOG & DUCK PUB WEST
180 Mayfield Common,
489-7766
every THU & SUN: Karaoke

GAS PUMP
14 Street & 102 Avenue,
488-4843
every TUE-WED: Goofy-Gord & Pretty Pauline's Karoke Show

GRINDER
10957-124 Street,
453-1709
every TUE: Karaoke Contest

H2O LOUNGE
10044-82 Avenue,
433-5794
every SUN, TUE, THU: Karaoke

HYDRANT
10249-107 Street
every FRI: Karaoke

KEEGAN'S PUB
14 Avenue & 99 Street, 435-4065
every FRI: Karaoke

MARIO'S
4990-92 Avenue,
466-8652
every FRI: Karaoke

OLLIE'S
9945-50 Street,
466-3232
every MON, THU, FRI: Karaoke

PIG & WHISTLE
9912-82 Avenue,
432-0188
every WED & SAT: Karaoke

ROSEBOWL DOWNTOWN
10111-117 Street,
482-5152
every WED: Karaoke

ROSIE'S DOWNTOWN
10604-101 Street,
423-3499
every WED-SAT: Karaoke

ROSIE'S STRATHCONA
10475-80 Avenue,
439-7211
every THU-SAT: Karaoke

SHAKESPEAR'S
10805-105 Avenue,
420-1679
every THU: Karaoke with Deanna Licorice Whip

STRATHEARN
9514-87 Street,
465-5478
every WED: Karaoke

SHA-NA-NA
10123-112 St.,
423-3838
every MON: Karaoke

SPORTSMAN'S
145, 8170-50 Street,
462-6565
every TUE: Karaoke

WILD HORSE SALOON
Continental Inn,
16625 Stony Plain Road,
484-7751
every MON, SUN: Karaoke

WILD WEST
12912-50 Street,
476-3388
every TUE: Karaoke

LIVE COMEDY

RED'S
WEM,
481-6420
every FRI: Atomic Improv

SIDETRACK CAFE
10333-112 Street,
421-1326
every SUN: Variety Night

TUK YUKS
WEM, 481-9926
every TUES: Marc Savard-Hypnotist

CLUB NIGHTS

1001 NIGHTS
10018-105 Street,
448-1001
every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

BUMPERS
Kingsway Inn, 10812 Kingsway Ave,
479-4266
every TUE-SAT: DJ Kelly

CLUB LA
Leduc, 5705-50 Street, 986-4018
every MON, WED-SAT: DJ Strutch

MORAGE
10018-105 Street
every THU: Ladies Night with DC & the Fix Mix

DEVILS
10507-82 Avenue, 437-7489
every WED: Martini 101
every SUN: Service Industry Night

GALLERY LOUNGE
Mayfield Inn, 16615-109 Avenue,
484-0821
every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s

GREENHOUSE
13103 Fort Road, 472-9898
every WED: Chris Knight from Power 92
every THU: Ladies Night

JESS LEE'S ON JASPER
Mayfair, 10815 Jasper Avenue,
414-6211
every FRI-SAT: Singles Night

KAOS
8770-179 St, 2554 WEM,
486-KAOS
no cover before 10:00pm
every FRI: High Frequency
every SAT: Total Kaos

KEEGAN'S PUB
34 Avenue & 99 Street, 435-4065
every SAT: Ladies Night

KINGS KNIGHT PUB
9221-34 Avenue, 433-2599
every THU: the Bear's Sled Dog Hosts Canadian Rocks Thursdays

LUVN
10030A-102 Street,
424-2851
every TUE: Hot-New Indie & Alt Rock with DJ Pepper
every WED: Bronx Night- Retrofusion with DJ Hurricane
every THU: Mad Cow-British Music with DJ Jesse
every FRI: Alternative to What?
every SAT: Groovy Train

NEW CITY LIKWID LOUNGE
10161-112 Street,
413-4578
every MON: DJ Chris "Weirdo" Johnson
every TUE: DJ Goodtimes
every WED: DJ Spilt Milk-Trip-hop, Hip-hop, Ambient
every THU: DJ Orange County Keith and the Ski Man
every FRI-SAT: DJ Goodtimes

RED'S
WEM, 481-6420
every SUN-FRI: Kenny K's Sounds of the Past & Present

ROCK CENTRAL STATION
Kingsway Inn,
10812 Kingsway Ave, 479-4266
every SUN: Jam Night

THE MOOSE
Private Member's Club,
10345-104 Street, 426-3150
every MON: DJ Big Daddy
every TUE: DJ Bryan the Big Mac
every WED: DJ Latin Lover
every THU: DJ Dark Daddy
every FRI: Down-DJ Weena Love
every FRI: Up-DJ Alvaro
every SAT: Down-DJ James
every SAT: Up-DJ Code Red
every SUN: DJ Who the @#!? is Alice

SHAKESPEAR'S
10805-105 Avenue,
420-1679
every FRI-SAT: House DJ

SPORTSMAN'S CLUB
5706-75 Street, 413-8333
every Night: Dancing with DJ G

WILD WEST
12912-50 Street, 476-3388
every THU: Free Dancing Lessons

SHOWBARS

109 DISCOTHEQUE
10045-109 Street, 413-3476
every SUN: Talent Show/Funk
every MON: DJ Jam, Open Booth
every TUE: Karaoke/Gothic
every WED: Acid Jazz
every THU: Bingo
every FRI: Early Show
every SAT: Visuals Dance Party

MICKEY FINN'S
taphouse

EVERY SUNDAY OPEN STAGE NIGHT
with
EVERETT LAROI

MOLSON MONDAY
Pints: \$3.00
"Big Wave": \$4.80

CUERVO ESPECIAL TEQUILA TUESDAY
Shots: \$2.70
Cocktails: \$3.20
Corona \$3.00
Sol: (500 ml) \$4.25

BIG ROCK WEDNESDAY
Pints: \$3.00
Jugs: \$9.00
204 Wings

'GET BITTEN' THURSDAY
Flanagan's
\$3.00 Pints
\$9.00 Pitchers

FRIDAY
Shooter Specials
All Day

SUNDAY
Import Draft & Bottles On Special

MICKEY FINN'S
taphouse

Mickey Finn's Taphouse
Open Daily
3 PM - 3 AM
10511 - 82 AVENUE

WARNING
THIS FRIDAY -- FEMALE STRIPPER

SAT EQUAL RIGHTS FOR STRAIGHTS
BAR SPECIALS, SEXY SHOWS AND HETEROSEXUALS

SUN BRENDA'S TALENT SHOW
\$50 PRIZE!

MON \$1.50 HI-BALLS 8 - 11 PM
DJ AUDITIONS - OPEN BOOTH

TUES KARAOKE 8 - 12 / GOTHIC DANCE LATE

WED HUMP 'N PUMP - JAZZ TO TECHNO
HI-BALLS \$1.50 TIL 12:30

SAT. JAN. 17 - PUNKFEST '98
SAT. JAN. 24 - DANCE T.V. ON LOCATION

CHECK OUT "HEAVEN"
TUES. OPEN 9 PM - FRIDAY HAPPY HOUR 4-7 PM

109
FOR EVERYONE
413-DISO

Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

THURSDAY JANUARY 8

ALBERTA COLLEGE CONSERVATORY FACULTY RECITAL
Muttart Hall,
Alberta College,
10050 Macdonald Drive,
425-7401
Featuring Frank Ho on violin,
Josephine Van Lier on cello and
Teruka Nishikawa on piano
Time: 7:30pm
Tix: adult \$10, student/senior \$5

FRIDAY JANUARY 9

SHOWCASE BAND CONCERT WITH PJ PERRY
John L. Maar Theatre,
Grant MacEwan College,
JP Campus,
497-4436
Presenting jazz to blues,
pop and rock
Time: 8pm
Tix: adult \$8, student/senior \$5

SUNDAY JANUARY 11

ST. CRISPIN'S CHAMBER ENSEMBLE IN CONCERT
Convocation Hall, Arts Building, U of A,
444-3641
Featuring soloists Martin Riseley,
Russell Whitehead and Roger Admiral
Time: 8pm; Tix: \$5, \$10

MONDAY JANUARY 12

WIDE MOUTH MASON IN CONCERT
Reds, West Edmonton Mall, 481-6420
With the Matthew Good Band
Time: doors at 7pm, show at 8pm
Tix: advance \$10, at the doc \$14

THURSDAY JANUARY 15

BLACK DIAMOND IN CONCERT
Reds, West Edmonton Mall, 481-6420
The ultimate KISS tribute
Time: doors at 7pm; Tix: advance \$4

E-town Live

What's Going On Out There

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

ART GALLERIES — SHOWS OPENING/ EVENTS/HAPPENINGS

CLAY BOOKSHOP

11217 Jasper Ave., 453-2663
Featuring the work of Derrick Lipinski.

CONRAD'S SUGARHOLE COFFEE SHOP

10724-124 St., 451-1038
RANDALL RAICHE: Photographic images from "Sorites" series.

NARCOOTIC HOUSE GALLERY

3-d Floor, 10215-112 St., 426-4180
SACRED SEX: Cursed by Dawn McLean presents Charlie Moses, Franck Perry, Vessna Penunovich, Al Razous, Madeleine Sam.

OPENING RECEPTION THU JAN. 8, 7:30-10 PM.

LAURENTIUM STUDIO

5, St. Anne St., St. Albert, 460-4310
PAINTING BEE: Help us create decorations for Profiles Public Gallery's annual art auction AN EVENING WITH PICASSO, SUN, Jan. 11 & 12.

MCNULTY GALLERY

U of A Hospital, 8440-112 St., 422-4911
MAGIC MYTH AND MAKE-BELIEVE: Twelve local artists, a variety of media, Peter Field, Mimi von Giza, Noreen Crone-Findlay, Steven Mack, Kathryn Hines, Chris Saruk-Raid, Angus Wyatt, Deirdre McEneaney, et al. visualize that which is beyond or ordinary perceptions; the imaginary, mysterious and fantastical. Jan. 9-Mar. 2.

OPENING RECEPTION SUN JAN. 18, 1-4 PM.

REAL MAGNAN

with guest appearance by the Incredible 15-REAR MAGNAN.

PROFESSOR YOUTH GALLERY

Arden Theatre Foyer, St. Albert Place, 5 St. Anne St., St. Albert, 460-4310

PRESCHOOLERS AND DAYCARES

EXHIBITION: Opening SUN, Jan. 25, 1:30 PM, Jan. 25-Mar. 8.

VANDERBILT

10344-134 St., 452-0286

Introductory portraits by Daniel Hughes and abstract paintings by Jeff Kam. Group show of gallery artists also includes paintings by Collette Nilsson, Heidi Aldrich, David Cantline, Sam Lam and David Alexander Jan 9-16.

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY

10106-124 St., 468-6611, 468-5900

FROM FORESTS TO DOVETAILS: Thirteen Alberta Craft Council members expressed in wood. Jan. 10-Feb. 21. Opening reception (lower level) Jan. 10, 1-4 PM.

ARDEN GALLERY

215-6 Carnegie Dr., Campbell Business Park, St. Albert, 491-2676, http://www.compumart.ca/cb/bozena/arden.htm

CARTOON EXHIBITION: by Michael V. Traczky, ANGELO MARINO L.E. Sports figures, prints.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL

Calvingwood Sq., 6717-177 St., 487-6559

Paintings and sculptures by Jean Birnie.

ASH STREET GALLERY

913 Ash Street, Sherwood Park, 467-7356.

WARM & COZY: Featuring works by Debbie Ferrell.

ON THE SQUARE

TIX ON THE SQUARE

— COMMUNITY ARTS INFORMATION CENTRE — OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR.

Open daily except Sundays. Hours: Tue-Thu 9:30 a.m.-6:00 p.m.; Mon & Sat 9:30 a.m.-2 p.m.

INFO: 420-1757/988-3873

RUSH — 50% DISCOUNT

at TIX on the Square

Save 50% on the following tickets. Available on the day of the performance only.

• Hello Dolly, the Citadel

• Saint Crispin's Chamber Ensemble,

The Edmonton Composers' Concert Society,

Convocation Hall, U of A, SUN, Jan. 11, 8 PM.

• PSO Magnificent Master Series Concert, Jan. 9.

THE FRONT

12312 Jasper Ave., 488-2952

Featuring serigraphs by George Weber. Thru Jan.

THE PRINCE GALLERY

85-MT, 10516 Whyte Ave., 432-0240

Installation and paintings by Robert von Eschen. Thru Jan.

GALLERY DE JONHE

27022A Hwy 16, Spruce Grove, 962-9505

Group exhibition, gallery artists.

GALLERY WOLTER

http://www.wolterarts.ca

Exhibit on the Internet: World Wide Web.

HARNEAU YIKAKINE LOBBY

8712-109 St., 433-0728

Paintings by Helena Ball, Cornelia Martin, Silvan Zorner, Nancy Strandquist, Lana Maurer & Willie Wong. Thru Jan.

BORDO GALLERY

208 Empire Bldg, 10080 Jasper Ave., 429-5066

OPEN H-WED AND SAT OR BY APPOINTMENT.

INL GALLERY

10624-82 Ave., 433-6834

THE BEAUTY OF SNOW: Gallery artists. Until Jan. 22.

MARENA GALLERY I

7510-82 Ave., 944-9497

New works by Wei T. Wong, Meta Ranger, Willie Wong and Helena Ball.

MARENA GALLERY II

9939-170 St., 413-8362

Christmas show of photographs by The Group of Seven.

LAITURE II

10137-104 St., 423-5553

UNDER THE G. 53: Annual Members' Exhibition. Until Jan. 10.

MISERABLENIA HEALTH CENTRE

16940-87 Ave., 484-8811, ext. 6475

Dayward Corridor

AVIATION ART: by Robert Bailey. RECENT PHOTOGRAPHS: Photos by Ben Bendley. Until Jan. 12.

OFFERTHUNDER

5411-51 St., Stony Plain, 963-2777

FAMOUS PEOPLE BY KARSH: Alberta Foundation for the Arts Travelling Exhibit, photography. Until Jan. 27.

Gallery Restaurant

QUIET SPACES: Travelling Exhibit featuring the still life collections of the Alberta Foundation of the Arts and the Edmonton Art Gallery. Until Jan. 31.

ORIGINAL ART GALLERY

22 St. Winston Churchill Ave., St. Albert, 460-4324

IN YOUR DREAMS: All member show, St. Albert Painters Guild. Until Jan. 31.

PLANT IN OTHER CASE

201, 10442-82 Ave., 433-9730, http://www.compumart.ca/cb/bozena

Art Exhibition, works by Michael V. Traczky.

PROFILES GALLERY

110 Grandin Park Plaza, 22 St. Winston Churchill Ave., St. Albert, 460-4310

100% FINE: An exhibition of fibre art. Until Jan. 31.

BOWLES AND COMPANY LTD.

Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055

Works by Greg Swainson, George Schwintz, Ian Kavarous, new works by Angela Grootelaar and Elaine Tweedy. A wide selection of artwork for corporate gifts. The 7th Annual Canadian Glass show exhibiting recent works by Canadian Glass artists.

Oxford Tower, 10235-101 St.

Acrylics by John Freeman.

Westin Hotel, The Pradera, 10135-100 St.

Pastel paintings by Audrey Pannmuller.

SCOTT GALLERY

10411-124 St., 488-3619

Featuring a selection of works by gallery artists. Doris Zaharichuk, Tom Neil Patterson and candleholders by Roy Leadbeater. New work by Cathryn Jenkins, Robert Sinclair, and Harold Felst, and W.J. Phillips. Until Jan. 17.

SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492

FILTERING EYE: LIQUID SUSPENSION — SCREENS, UNES AND DOTS: New work by David Armstrong. Until Jan. 10.

SOCIETE FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA

20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427

Francophone artists and artisans works.

SPECIAL-T GALLERY

284 Saddleback Rd., 437-1192

MIXED PALETTE: Group exhibition, sale of works by members of the Federation of Canadian Artists, Edmonton.

WEST END

12308 Jasper Ave., 488-4892

Group exhibition, works by gallery artists. Until Feb. 14.

ZIEGLER HUGHES GALLERY

9860-90 Ave., 433-0386

Recent works by gallery artists: Dagen Lindner, Norm Patel, Ron Fraser and Richard Rogers. Also ceramics by Brad Keys, ironwork by Zdenek Ruzek and glass by Doris Mielke.

CRAFT SHOWS

STRATHCONA PLACE ART GALLERY

10831 University Ave., 433-5807

Group exhibition from The Edmonton Needlecraft Guild Jan. 12-THU Feb. 5.

Opening WED, Jan. 14, 8:30 PM, Feb. 5, 10:00 PM.

UCWV ARTS AND CRAFTS MUSEUM

10825-97 St., St. Joseph's Cathedral.

Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave., 453-1078

Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM

24215-34 St., 472-6229

Housed in the railway station built at St. Albert in 1909.

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

60s a Go-Go. Until Jan. 18.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

McKay Ave Sch., 10425-99 Ave., 422-1970

THE EDMONTON SCHOOLBOYS BAND (1936-1969)

EDMONTON SPACE & SCIENCE CENTRE

451-1344

IMAX Theatre: Margaret Zeidler Star Theatre: Exhibit Galleries, live science demonstrations

JOHN WALTER MUSEUM

Kinsmen Park, 1901 House, Walterdale Hill, 496-2966

TIMBER TO TOWNSHIPS: John Walter and the lumber industry at the turn of the century.

SUN 11: Snowshoes Sunday: Learn how to walk in snowshoes while exploring Edmonton's River Valley (weather permitting)

SUN 18: Tea & Tales: Listen to tales from Edmonton's past while sipping hot tea. 1-4 PM.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislature Grounds, pdwy, 422-3982

Visit Alberta's premier architectural attraction.

MURKE HERITAGE MUSEUM

St. Albert Place, 5 St. Anne St., St. Albert, 459-1528

KLONDIKE GOLD: Pictures, artifacts, models and maps from the Dawson City Museum and Historical Society. Until Jan. 15, 1998.

French Canadian Display: features a mural painted by Karen Blanchet of Legal. Produced by the French Canadian Association Centralia. Thru Jan.

Metis Display: The assimilation of the European and native cultures to celebrate a religious holiday. Produced by the Metis Nations of Alberta. Thru Jan.

PROVINCIAL ARCHIVES

12845-102 Ave., 427-1750

LIVING IMAGES FROM THE PAST: Native artifacts from southern Alberta and portraits by artist Nicholas de Grandmaitre. Until Jan. 28.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave., 453-9131

every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM.

every SAT: Aboriginal videos

every SUN: Gallery Spotlight: an in-depth look at some of the features of your favorite galleries.

SUN 18: Aboriginal artisans

2nd fl West:

SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Now open. Spans 1,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more.

FROM ASIA—ACROSS THE SEA: The Chinese immigrant experience in Canada, the journey from Asia. Artifacts: musical instruments, an abacus, porcelain, bronzes. Until Feb. 8.

WETASKIWIN ALBERTA MUSEUM

Wetaskiwin, Highway 13, 1-800-661-4726.

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

SAT 17-SUN 18: Snowmobile Drag Race Weekend, "pre-register"

NUTTERFORTH HOUSE

11153 Saskatchewan Dr., 427-3995

Costumed interpreters recreate daily household activities. Open TUE-SUN.

The Twelve Days of Christmas special event.

SHAW CONVENTION CENTRE

Pedway Level, 9797 Jasper Ave., 424-3300

Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene?

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave., 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912).

THE UKRAINIAN CULTURAL HERITAGE VILLAGE

25 mins E. of Edmonton on Hwy 16, 462-8940

MON 19: Feast of Jordan "Iordan"

VALLEY ZOO

13315 Buena Vista Rd., 496-6911

Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

FILM

BANFF FESTIVAL MOUNTAIN FILMS

Horowitz Theatre, U of A Campus, 492-2767, 432-1707

THU 8: Best of the Fest!

JASPER PLACE LIBRARY

9010-156 Street, 496-1810

THU 15 & THU 22: Films for the Retired & Semi-Retired, 2 PM

LECTURES/MEETINGS

MOX & GILES CLUB

6x Locations, 483-5599

CASTLEDOWNS LIBRARY

15333 Castledowns Road, 496-1804

THU 15: Introduction to Edmonton FreeNet, 7 PM, "pre-register"

CALDER

12522-132 Avenue, 496-7090

TUE 20: Introduction to Edmonton FreeNet, 7 PM, "pre-register"

THE CHURCH OF SCIENTOLOGY

10206-106 St., 425-3662

daily FREE film about Scientology: Orientation

KRANT PLACEWAM COMMUNITY COLLEGE

City Centre Campus, 4-142, Conference Theatre

TUE 20: Jeannette Armstrong reading from her past works. Lecture will begin 12:30 PM.

GAY MEN & RELATIONSHIPS

910-3050

every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

HIGHLANDS LIBRARY

6710-118 Avenue, 496-1806

every 3rd WED of each month: Edmonton FreeNet Classes, "pre-register"

INWILDE LIBRARY

8310-88 Avenue, 421-1745

SPORT EVENTS

HOCKEY
EDMONTON OILERS
Edmonton Coliseum,
1-4-4650
MON 12: Oilers vs St. Louis, 7 PM
WED 14: Oilers vs Calgary, 7 PM
ICE
Northlands AgriCom, 447-6800
THU 15: ICE vs Calgary
WRESTLING
Northlands, 471-7379
MON > SUN: Simulcast racing
SOCCER
DRILLERS
Coliseum, 471-KICK
FRI 16: Drillers vs Milwaukee, 7:05 PM
VOLLEY BALL
GOLDEN BEARS
U of A Main Gym
SAT 17: Golden Bears vs UBC, 8 PM
SAT 17: Golden Bears vs UBC, 6:30 PM
PANDAS
U of A Main Gym
FRI 16: Pandas vs UBC, 6:30 PM
SAT 17: Pandas vs UBC, 8 PM

THEATRE

AFTER YOU
New Vancouver Theatre,
10329-83 Ave.,
433-3399
By Cathleen Rootsaert, A new comedy about falling in & out of love. On the ledge of their apartment building, Bjorn and Stella stand precariously close to falling in love again. The crowd below urges them to jump. THU, Jan 8-Jan 24, 8 PM, TUES-SUN.
BUDDY
The Mayfield Dinner Theatre,
16615-104 Ave.,
483-4051, 1-800-661-9804
Written by Alan Jones. The Buddy Holly story, of his humble beginnings, his rise to fame and glory, and his tragic death in a plane crash. Filled with memorable songs of an era. UNTIL Jan 18.
DIS-ARTIST
Vancouver Theatre, 10329-83 Ave.,
433-3399
The Live Improvised Soap Opera. Season number seven. It's the Golden Age of Hollywood... Join the gang at Sibling Brothers' Studios for a soapy season of glamour and lust in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.
FLATLAND JAPANESE
Japantown, VEM, H, Upper Level,
8770-179 St., 484-2424
The Hawai Country music festivals have become one of the hottest events all over North America, whether at the foot of a mountain or in a beautiful valley or maybe even in the middle of a farmer's field!
Until Feb. 1.

FOUR FUNERALS & A WEDDING

Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339
In the "dead" centre of Edmonton there lies laughter, music & romance, "of corpse". Why not join us in this ceremonial chaos that will leave you "in stitches". The "morgue", the merrier! Jan 25-Mar. 22.

HELLO DOLLY!

RUSH **10% OFF** save 50% available on day of performance only
Cradel, Shochter Theatre,
9628-101A Ave.,
923-1820
By Michael Stewart, Music and Lyrics by Jerry Herman, based on The Matchmaker by Thornton Wilder. Musical. Dolly Levi, matchmaker extraordinaire, sets out to find husbands for three young women in New York City. UNTIL Jan. 18.

JOHNNY & POLO VARIETY HOUR

Vancouver Theatre, 10329-83 Ave.,
433-3399
Johnny Rano welcomes Polo Schneider back from London. Every SAT night @ 11 PM.

SALLY TOWERS

Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339
Don't just tempt your taste buds with this delectable tale of hotel happenings gone hysterically haywire, pull up a chair and dig in to "Sally Towers". The marvellous musical mania that will have you "checking in" for more. UNTIL Jan. 11.

TALES FROM HANS CHRISTIAN ANDERSEN

Horizon Stage, 1001 Calahoo Rd., Spruce Grove, 962-8995
Presented by Missoula Children's Theatre. A conceited emperor, an ugly duckling, a girl no taller than your thumb, just a few of the stories that have entertained young and old for generations. SAT, Jan 17, 1 & 7 PM.

TOO MANY COOKS

Mayfield Dinner Theatre,
16615-104 Ave.,
483-4051
By Marcia Kash and Douglas Hughes. It's 1932 in Niagara Falls, where the rum-running business is at its peak. In an effort to put his shady past behind him, Irving Biobalowe has recently come to town to open a new restaurant. When his world-famous chef fails to appear, the night's grand opening is suddenly placed in jeopardy. Jan 25-Mar. 15.

THEATRESPORTS

619-83 Ave.,
460-6955
Rapid Fire Theatre, Theatrespots' wacky cast will delight, enthrall and tickle all assembled, with an all improvised comedy show, every FRI @ 11 PM.

WORK-IN-PROGRESS (WIP) NIGHT

Waterdale Playhouse, upstairs, 10322-83 Ave., 433-4135
Guest director: Ben Henderson, Artistic Director, Theatre Network. Performers and audience welcome. The WIP gives actors and other performers a chance to try out pieces they are preparing for performance and get comments from a guest director (from Edmonton's professional theatre community) and audience (fellow actors friends, family, general public, you name it!) in an intimate, friendly setting. Contact: phone Mary Shone, 439-4125, to book a performance spot. MON, Jan 12

YUK YUKS

Bourbon Street, WEM, 481-9857
Variety Night every Wed.

VARIETY

COLISEUM
Coliseum, 451-8000
FRI 9-SUN 11: Walt Disney's World on Ice—The Spirit of Pocahontas

MAWRELAX PARK
496-7275
Open for Public Skating
HARDWARE GRILL
9698 Jasper Ave., 428-1045
SUN 18: Go For The Gold Dinner

LESTARD LIBRARY
6104-172 Street, 496-1871
every WED: Chess Night! all ages, 7 PM every TUE Magic: The Gathering, all ages, 7 PM

MULTICULTURAL HERITAGE CENTRE
Stony Plain, 963-2777
Jan 24: This Land is Your Land: Dinner and Concert series. A visit to Nova Scotia with a special menu and performance by the Celtic Cats

THE NODE ROOM
Circle Square Plaza, 118 Ave
St. Albert Trail, 413-9982
Internet access. Multiplayer computer gaming.

PROGRESSIVE ACADEMY
13212-106 Ave.,
455-8344
THU 8: 2-6:30 PM. Open House: Private Preschool to Grade 12

WEM'S
WEM, 481-6420
every THU: Ladies Night
every FRI: Atomic Improv

HUMBLE PARK
496-2566
Open for Public Skating

SINTRAPACE CAFE
10333-112 Street,
421-1326
every SUN: Variety Night

VICTORIA PARK OVAL
River Rd., 116 Street,
493-0000,
Open for the skating season

WORKSHOPS

ALEXANDRA WRITERS CENTRE SOCIETY
451-2043
8 week poetry workshop, beginner or intermediate. Starting Jan. 26

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL
Callowood Sq, 6717-177 St., 487-6559
Art classes available.

ASH STREET GALLERY
913 Ash Street, Sherwood Park, 998-3091, 449-0570
Beginner water color class, call for info.

HEAD CLOSET
8118-103 St., 432-7547
every Mon-Wed evening until Christmas. Jewellery making workshops.

ETHEL THEATRE SCHOOL
9828-101A Ave., 426-4811
Classes offered for kids and adults, winter semester Jan. 9-Mar. 26, 1998.

FAVA
429-5860, 429-1671
Writers & Filmmakers Script Development Workshop for Film, 2 Sats, Fava Film Makers Lab, Jan 11 & 18.

GRAFT PLACEWAVE COMMUNITY COLLEGE
Jasper Place Campus,
497-4321
TUE Jan 27: Fine Art Program: information session, tour, 7 PM.

HARCOURT HOUSE GALLERY
3rd Floor, 10215-112 St.,
476-4180
Drawing, painting and other art workshops and classes for adults and kids. Registration night, THU, Jan. 8, 7-9 PM.

Drawing Fundamentals: Kris van Eyk, TUES, Jan 20-Feb 19, 1-4 PM. Drawing Techniques: Kris van Eyk, THUs Jan 22-Feb 19, 7-9:30 PM. Drawing the Figure: Rosa Bradley, THUs Jan 22-Feb 5, 7-9:30 PM.

THE MARKETPLACE ART SCHOOL
Westmount Shopping Centre, 474-9351
Individual and group classes in pencil, pen & ink, acrylic, oil, water color, clay and wood. Call Lorea or drop by.

ROBERTWOOD DANCE & CREATIVE ARTS ACADEMY
Romanian Hall, 9005-132 Ave., N. Edmonton, 456-8070
A new dance and arts school. Krokroft for Kids, classes run while the adult classes run. Classes resume Jan. 10.

WORDCRAFT ART & CRAFTING
10660-105 St., 246-7820
SAT 10: Water color seminar.

SNAP PRINT GALLERY
10137-104, back of Latitude 53,
423-1492
SNAP offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief.

TEXT

The Subversive Textile Association of Artists, 7413-4284
Workshops on the 1st SUN each month
*Pre-register @ 413-4284

THEATRETRUST
Heritage Rm, Main Fl, City Hall, 1, Sr Westcott Churchill Sq., 478-3384
every WED: you're invited to a meeting (free), upward bound toastmasters, (to improve your listening, thinking, speaking skills). 7:30 PM.

KIDS STUFF

CALDER LIBRARY
12522-132 Avenue, 496-7090
every THU, Pre-School Storytime, 10:30 AM, 3-5 yrs
SAT 10: Playful Puppets, 2 PM

CAPITANO LIBRARY
Capitano Mall, 98 Ave & 50 St., 496-1802
every TUE: Time for Two's, 10:15 AM, *pre-register
every THU: Pre-School Storytime, 10:15 AM, 3-5 yrs. *pre-register

CASTLEDOWN LIBRARY
15333 Castledowns Road, 496-1804
every WED: Pre-school Storytime, 10:30 AM, 3-5 yrs. *pre-register
every TUE: Time For Twos, 10:30 AM, 2 yrs, *pre-register

CHAPLINS
West Side, 3227 Calgary Trail S, 431-9694
Daily story times in the "My Books" children's section, 10:45 AM; Weekends, 2:30 PM.

EDMONTON ART GALLERY
2 Sir Winston Churchill Square, 422-6223
CHILDREN'S GALLERY: HEAD 'N' SHOULDERS, KNEES AND TOES! Dress-up and pose for a 19th century portrait, find the tiny figures hidden in the landscape, sculpt and mold the human body with clay, buttons and beads. Opening SUN, Jan 18, 1 PM.

Something on Sundays weekly event will have extended hours in 1998. From 1-4 PM, the gallery will offer a wide variety of art related activities for all ages, free with regular admission.

SUN 11: Hear the mythical story behind Gido Ren's Jupiter and Europa, and learn how to create marvellous myths of your own.

SUN 18: celebrate the opening of the new Children's Gallery Head 'n' Shoulders, Knees and Toes by creating sculpture inspired by a live model.

HARCOURT HOUSE GALLERY
3rd Floor, 10215-112 St., 426-4180
Drawing, painting and other art workshops and classes for adults and kids. Registration night, THU, Jan. 8, 7-9 PM.

Portraits in Clay Sculpture-Ages 6-8yrs, FRI, Jan 23-Feb 27, Wacky Totems: Sculpture-9-12 yrs, MON, 7-9:30 PM, Jan 19-Feb 16: Funky Arc Sculpture-9-12 yrs, TUES, 6:30-8:30 PM, Jan 20-Feb 17, Colour Spots: Painting-6-8 yrs, MON, Jan 19-Feb 16: Drawing & Painting: 12yrs & up, TUES, Jan 20-Feb 17.

HIGHLANDS LIBRARY
6710-118 Avenue, 496-1806
every THU: Time for Twos, 10:15 AM, *pre-register
every TUE & WED: Storytime, 10:15 AM, 3-5 yrs, *pre-register

SAT 17: Surf'n' Safari - Surf's Up at Highlands, 2 PM, all ages

HORIZON STAGE
001 Calahoo Rd., Spruce Grove, 962-8995
SAT 17: TALES FROM HANS CHRISTIAN ANDERSEN: Presented by Missoula Children's Theatre. A conceited emperor, an ugly duckling, a girl no taller than your thumb, just a few of the stories that have entertained young and old for generations, 1 & 7 PM.

OUTWIT THE LIBRARY

8110-88 Avenue, 496-1808
every TUE: Time for Two's, 10:15 AM, 2 yrs, *pre-register
every WED: Storytime, 10:15 AM @ 5 yrs, *pre-register

JASPER PLACE LIBRARY
9010-156 Street, 496-1810
every WED: you're invited to a meeting (free), upward bound toastmasters, (to improve your listening, thinking, speaking skills). 7:30 PM.

JOHN WALTER KILGUS
Kinsman Park, 9100 Waterdale Hill, 496-4852
Woodworking workshops for children and adults, Jan 24, Mar 21, Apr 14, 496-2966 for info.

SUN 11: Snowshoe Sunday: Learn how to walk in snowshoes while exploring Edmonton's River Valley (weather permitting)

SUN 18: Tea & Tales: Listen to tales from Edmonton's past while sipping hot tea. 1-4 PM.

KELLY LIBRARY
6104-172 Street, 496-1871
every MON, TUE, WED, THU: Pre-School Storytime, *pre-register same day by phone
every WED: Games Night, all ages

SAT 10: Second Saturday Fun-time, 2 PM

LONDONER LIBRARY
Londonderry Mall, 496-1814
every TUE & WED: Drop-in Pre-School Storytime, 10:15 AM

SAT 17: Junior Edmonton Stamp Club: A Small Exhibit, 10-1:30 AM

MILL WOODS LIBRARY
Mill Woods Town Centre, 2331-66 St., 496-1818
every TUE, WED, THU: Pre-School Storytime, *pre-register
every FRI: Time for Twos, 10:15-10:45 AM, *pre-register

PENNY RICHIE LIBRARY (ARABIS FIELD)
Abbotsford Shoppers Mall, 3210-118 Ave., 496-7837
every TUE: Time for Twos, 10:15 AM *pre-register
every WED: Story Time: 10:15 AM & 2:15 PM, 3-5 yrs. *pre-register
every MON: Wonderfully Wired, 4-5 PM, 13-18 yrs. *pre-register

FRI 16-Feb. 16: Smoking Tales of the Past, 1 PM, all ages. *pre-register

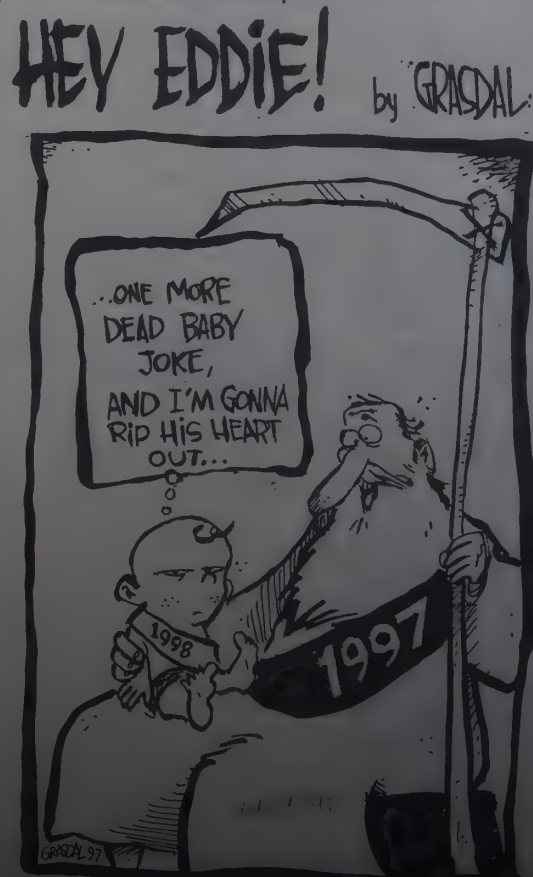
SOUTHWEST LIBRARY
Southgate Shopping Centre, 496-1822
every WED: First Time for Storytime: An introductory Pre-School Storytime, (Jan 21-Feb 25) 3-5 yrs, 10:15-10:45 AM, *pre-register
every TUE & THU: Pre-School Storytime, *pre-register
every TUE Time for Twos: 10:15-10:45 AM, (Jan. 20-Feb. 24) *pre-register

SPRUCEDOWN LIBRARY
11555-95 Street, 496-7099
every THU: Storytime for pre-schoolers, (Jan 8-Apr 30) 3-5 yrs, *pre-register
every FRI: Fun with Fungi! 2 PM, 8 yrs *pre-register

STANLEY & PALMER LIBRARY
7 Sir Winston Churchill Square, Library Theatre, *FRI, 2000
every FRI, Drop-In Film Program, 10:30 am, 3-5 yrs.
SAT 24-SUN 25: Beat the Winter Blahs, 1:30 PM, all ages, in the Children's Theatre.

STRATHCONA LIBRARY
8331-104 Street,
496-1828
every TUE: Pre-School Storytime, 10:30 AM, 3-5 yrs

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ARTISTS TO ARTISTS

Artist writing to model during the day for free in exchange for a drafting table. Call 424-0613 leave message.

NEEDED: art/drafting table, some art supplies to get started in my work. Please call 424-0613 and leave message.

LIFE DRAWING FOR ARTISTS: Non Instructional Sessions. Mondays 1-4 PM, Weds 7-10 PM, Fri 7-10 PM, at Harcourt House Arts Centre Annex, 10215-112 St., For More Info Call 426-4180.

ARTISTS TO ARTISTS

Writers & Filmmakers - Script development/mentorship for film.
2 Sundays, Jan 11 & 18/98 - FAVA Film Makers' Lab. Call John B. @ 439-5860 or 429-1571.

DRAW 'TIL YOU DROP: Non Instructional life-drawing session, co-sponsored by the Alberta Society of Artists. Jan 25, 9AM-6PM. Draw the figure for 9 hrs for \$20. For more info call Tracy at 444-4400.

THE WORKS: Call to Enter THE WORLD WORKS June 19-July 8, open to all artists, designers and art organizations. INSPIRE us with your art, ideas and visions of THE WORLD. Create a festival WORLD OF INNOVATION. CHALLENGE and challenge with your imagination. Submit and CELEBRATE! Call the World Works Team! Call The Works now to receive your Call to Enter. Ph: 403-428-2122, Fax: 403-428-4673.

Jocelyn Needs You! EW! August 22, 1998 AMPHITHEATRE HAWRELAK PARK. Do you got something you want to show? Sing, Dance, Act, Joke or Musicians... The stage is yours, do your thing, give us a call or fax (403) 434-0920 MULTICULTURE JAMFEST 98.

Artists Dancers Performers Etc... Free performance space, make cash be a star or at least call me. Pat 413-378.

Looking for artists and models interested in life drawing or sculpting for Monday evenings, Ph. 421-7753.

ARTISTS TO ARTISTS

Writers & Filmmakers - Script Development Workshop for Film.
2 Sundays, Jan 11 & 18 FAVA Film Makers' Lab. Call John B. @ 439-5860 or 429-1571.

NEEDED: drafting table and any art supplies that can be donated. Please call 424-0613. Leave message.

Volunteer - Indian model work, eighteen male for art project, future contracts possible.
Nick, 424-0613. Leave message.

Playwright required to write exceptional play for fundraising event, put on by ERGO, non-profit organization. For more information, please contact Ruth at 435-2197.

Wanted Contributors: Poetry (8 or more), Fiction (400 words or less), and Cartoons, for new fiction magazine. Inquire and Submit to: m3accessweb.com @ 9203, 10133-108 Street, Edmonton T5J 1L1.

ARTIST STUDIOS

Non-profit organization looking for artists' studios in a gallery space. Call 424-0287.

Latitude 53 Society of Artists in the Great West Society Big. Ed Studio available. Reasonable rates. Primarily facilities at SNAP for tenants. Leave message Ph (403) 423-5353 or Fax (403) 424-9177.

Studio space available. Different sizes, access to freight elevator, priming and darkroom facilities. 10137-104 St., info Ph 423-1492 (SNAP).

AUDITIONS

New comedy to be produced Mar. 24-29, KAASA THEATRE - Auditions Jan. 17 - 3 men, 3 women needed. Call MRB Productions 988-8042 for info.

AUDITIONS FOR DANCERS & DRUMMERS MOVEMENTS: THE AFRO-CARIBBEAN DANCE ENSEMBLE is currently accepting applications for the positions of MALE/FEMALE DANCERS for the 1998 performance season. Also currently accepting applications for DRUMMERS to complete the lineup this coming season. Please Call Movements at 488-6745 between 9 am-5 pm, Mon-Fri.

MUSIC EQUIPMENT

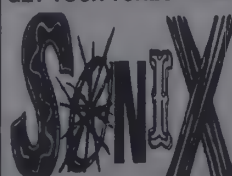
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Guitarist/bassist/vocalist needs band. 10 years experience. Influences: Doughboys, Wheat Chiefs, Hoodoo Gurus, Farside, JR., Jawbreaker, Descendents, etc. 475-8615.

Guitarist available for full or part time rock/top 40 band. J.D. 459-7215.

Experienced ethnic percussionist with good energy. Call: Jocelyn 454-8066.

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call 988-3746 leave name.

New to town. Singer/writer requires lead guitarist to form a core of classic/folk rock group. Planning and recording. Talent beneficial. Humor a must. Call Doug at 437-1210.

Singer wanted for hard rock band. Must have presence and talent. We have management. Leave message at 475-9006.

Bass player wanted for original/cover band. Call Victor 910-2422.

Bass player or guitar player wanted for weird pop band. Call Phil at 454-0201.

Blue Locutus seeking guitarist/funk/jazz. Contact Kurt 432-4018.

Fatman Betty is alive and kicking. We need an energetic singer/guitarist to help us kick this city's ass. No drugs! Ph 478-9288, before 6 pm.

Bass & Drums needed for original band with management and C.D.s. In tune prod. 459-7229.

Experienced young vocalist looking to form country band. 489-1279.

Faer looking for guitar player. Funky R & B, Reggae. Call Dave 425-8626.

Edmonton Musicians Club seeking musicians for jams, open stage, and show-casing at the Clarendon Pub. No membership or entrance fees. Bring your instrument and have a blast. For info: Call the Tonmeister at 479-3825.

Desperately need multi-talented guitar and/or piano player to learn and play my original folk/blues tunes. Sue, 433-0969.

Rock & roll band requires a singer and drummer for studio and live gigs. Call Mike at 478-3385 or 975-1267 after 7 pm.

Guitarist/vocalist into monster Magnet, Fu Manchu, Kyuss looking for solid rhythm section to lay fat grooves. Call 432-8327.

Singer/writer original and cover band, serious enquiries only. Influences: Led Zepplin, White Snake, Metallica, Van Halen. Contact Bob 489-5503 or Alex 433-8715 before 5 pm.

Creative singer/guitarist/harmonica player looking for bass & drummer. (18-27) to form original progressive blues band. Influences: progressive blues, heavy alternative drone-like acoustics (J. Page, Hendrix and Blue Cheer). Serious inquiries only 488-2120.

Versatile bass player and drummer seeking guitar player/vocalist for full-time country rock band. Some road work involved. 474-4827.

Former Fatman's Betty Frontman seeking established band with experience in the biz as well as music. No ego please. Call Sid @ 432-1104.

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MUSICIANS WANTED

70 Sunshine Divine requires a creative guitar player who is dedicated to pursue Rock & Roll immortality. All original influences: STP, Porno For Pyros, Type O Negative. No wives please. 438-7424.

Classic 70's & 80's metal/cover band seeks lead guitarist with background vocals. Must be dedicated and have good gear. Call 474-0671.

Deadheads White. We need a bass player 430-7465

If you're a drummer and know the bands: Yano and Eraserheads, call Dimag 436-9537.

Freak Out! If you are a musician, first a Zappa-holic and pseudo-musicologist second and amusing manic third. Call Illia at 433-9554. Do something.

Edmonton Musicians Club seeking musicians for jams, open stage, and show-casing at the Clarendon Pub. No membership or entrance fees. Bring your instrument and have a blast. For info: Call the Tonmeister at 479-3825.

Versatile bass player and drummer seeking guitar player/vocalist for full-time country rock band. Some road work involved. 474-4827.

Experienced singer/songwriter seeking serious original band to see the world. Desire to succeed. Absolutely NO attitude! Call Sid @ 432-0833. Leave message.

Looking for poets, musicians, performers, for indoor project. Ph. 473-0610.

Seeking drum students. Will teach for Free. 941-3572 open stage, and show-casing at the Clarendon Pub. No membership or entrance fees. Bring your instrument and have a blast. For info: Call the Tonmeister at 479-3825.

Step bass player seeking percussion programmer. D.J. Rappers, for recording project. Call Sirtaz 473-0610.

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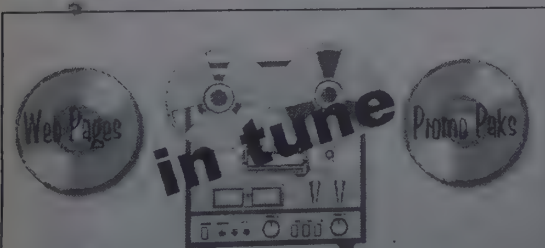
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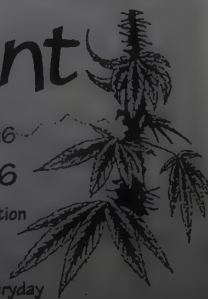
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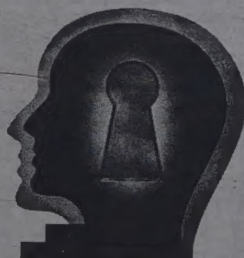
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Carroll Capuchino Late 3 cups at a time. Has steamer and hot water, and 10 cup coffee grinder.
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CRV 1218/87

GIFTS

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CRV 0101/88

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A.A. CAN HELP — 424-5900**

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CRV 0206/88

HEALTH

Would you... Wash your hair and brush your teeth with brake fluid, engine degreaser, or antifreeze? You probably are and don't know it. For More Information Call Laurie 922-3310.

CRV 0102/87

HELP WANTED

IMMEDIATE EMPLOYMENT

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CRV 0204

Perfect Match—You need to lose weight & I need help in my business. Call 988-4737

CRV 1218

Home workers needed in your area. Full time or part time. Earn extra income working from home. Be your own boss. For free info, send S.A.S.E. to: Able Management, 1250-1030 Denman Street, Suite 420, Vancouver, BC, V6C 2M6

CRV 0102/88 / home work

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CRV 0101/88

MASSAGE THERAPISTS

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News #12821

CRV 1218

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Hot Oil Massage - Private Jacuzzi
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9-10592-109 St. 423-0292
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CRV 1118/88 / CASTLE

NOTICES

Your Personality determines your happiness. Know Why? Call for your FREE Personality Test. Call 990-1070. Welcome to a new world. See a FREE film about Scientology: Orientation. It will answer your questions. It will tell you all about the organization and the services we deliver. It will show you how Scientology has helped other. Showing daily at the Church of Scientology 10206-106 St., 425-3662. Support Groups: No matter how bad your problem is, something can be done about it. Call 990-1070

CRV 0100

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CRV 1211 / HOT WATER

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CRV 0100/88 / INTERNET



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CLASSIFIEDS

Empire Building, 307, 10080 Jasper Avenue, T5J 1V9. Ph: 426-1996

SEWING NEEDS
MOHAIR ROVINGS
Worsted • \$25/lb
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CRV 0106/98

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ACCOMMODATIONS

Room mate wanted. 3 Bedrm house, Whyte Ave & 95 St.
Furn, Cable & Util. Incl. 275 per mo, no D.D. Non smoker,
female preferred. Call Chad 434-9854

CRV 0106

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SMOKING

Nicotine Anonymous
Trying to quit smoking? 1012-730 p.m., St. Lukas
Anglican Church, 8424-95 Ave.

me0098

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CRV 0106-0128/98 /lyn

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ESCORTS - FEMALE

SUSAN

Sensational 20 yrs old escort, very attractive and in
excellent shape.
Call me anytime at 413-0473.

CRV 0106/98

ESCORTS - FEMALE

RHONDA

Mature, sexy, classy, very open minded 40 yr. old lady
available for your entertainment.
Phone me at 413-0483.

CRV 0106/98

ESCORTS - MALE

ASIAN CUTIE

DISCREET ASIAN MALE, NICE BUILD,
FOR MEN
ANYTIME 479-2461

CRV 0120/98

ORRIS

I am tall, handsome and sexy, 22 yrs. old. Male escort
available any time to fulfill your wildest dream. Please
phone at 413-1807.

CRV 0106/98

Vue Weekly Classifieds, Call 426-1996

VOLUNTEER

The Western Canada Wilderness Committee needs a
well-groomed person with sales experience to
promote art that is available to be sold.
A minimum of approx 8 hrs per week necessary.
Call 420-1001.

me1204

Add a New Dimension!
The Friends of University Hospital are looking for
responsible adults to join our Candy Shop volunteer
program.
Meet new people, gain job skills and experience while
helping the community.
For more info on how to get started, call 482-8428.

me1204

ESL TUTORS NEEDED
Volunteer to teach English to adult immigrants; days
or evening, small groups; training provided.
Call Paulette, 424-3546.

me1211

Travel the World. Newcomers to Canada would love
to make Canadian Friends.
Newcomers require friendship and support, help with
conversational English and learning about Edmonton.
No second language required.
Call the Host Program at 424-3545.

me1208

Toxic waste in your backyard?
For information and advice, Call ENVIRLINE: 413-
6930 providing answers to all your environmental
questions!
Household hazardous waste, environmental lifestyle
tips, alternatives to pesticides and much more!
Presented by the Toxic Watch Society with the
generous support of the Alberta Ecotrust Foundation.

me1112

WOMEN IN TRADES
PROGRAM INTERESTED IN PROMOTING WOMEN
INTO NON-TRADITIONAL CAREERS IN TRADES &
TECHNOLOGY FIELDS? EMPLOYMENT
DEVELOPMENT SERVICES
is currently recruiting volunteers to sit on our Board of
Directors.
Call 488-2760 for more information.

me1018

Support the Citadel!
Volunteer for the Hello Dolly!
Raffle and receive complimentary theatre tickets.
Call Andrea at 426-4811, ext. 240.

me1018

Make a world of difference by volunteering only 2-3
hrs a week with a family in need.
ACall Annik Moreau, Alberta Family & Social
Services. 431-6745.

me0704

Boys' and Girls' Clubs of Edmonton 1997 need
energetic people who enjoy the company of kids,
volunteers can work one-on-one, or with a group of
kids.
Programs involve sports, outdoors, arts and crafts,
music, reading, nutrition, cooking and life skills.
Contact Rhonda at 422-6038.

me101-0120

MAKE A DIFFERENCE: New comers to Canada
would love to make Canadian friends.
Newcomers require friendship and support, help with
conversational English and learning about Edmonton.
No second language required.
Call the Host Program at 424-3545.

me0824

WANT TO GET SOME REALLY IMPORTANT PHONE
CALLS?
The Distress Line answers over 2,500 calls a month
from people in need and we need your help to ensure
those calls get answered.
If you can provide 4 hours a week, we'll provide
excellent training and a very rewarding experience.
Our next training starts in January.
For more information call
The Support Network 482-0198.

me1218-0115/98

Volunteer to become a community friend to an adult
experiencing loneliness and isolation due to mental
illness.

Offer someone the support of your friendship and see
the difference it will make in both of your lives.
Flexible hrs. (approx 2-3 hrs/wk) one year commitment.
Call Paddy at the Canadian Mental Health Association
414-8300.

me1018

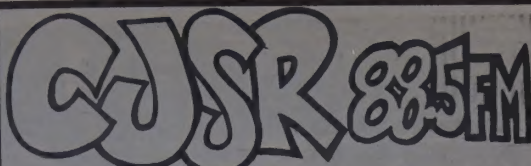
Become a friendly visitor in your community.
Volunteer with Capital Health Home Care.
Call Volunteer services 15 @ 413-7998.

me1022

OUT OF CONTROL?

You can always talk to us
24 hours a day, 7 days a week—
The Distress Line
482-HELP(4357).
We'll help you take control.
A program of
The Support Network

Place YOUR AD IN VUE WEEKLY
CLASSIFIEDS
PHONE: 426-1800



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|---------------------------------|-------------------------------------|--------------|
| 01 Old 97's | Too Far To Care | Elektra |
| 02 >Neko Case & Her Boyfriends | The Virginian | Mint |
| 03 >Curse of Horseflesh | Burning up the Jade | Roto Flex |
| 04 >V/A | Great Western Ballroom | 'Bino |
| 05 >Forbidden Dimension | Widow's Walk | Cargo |
| 06 Steve Earle | El Corazon | E2 |
| 07 Pavement | Brighten the Corners | Matador |
| 08 Superchunk | Indoor Living | Merge |
| 09 >V/A | Nothing Beats a Royal Flush | RoLo Flex |
| 10 Geraldine Fibbers | Butch | Virgin |
| 11 Richard Buckner | Devotion + Doubt | MCA |
| 12 Yo Lo Tengo | I Can Hear the Heart Beating as One | Matador |
| 13 Waco Brothers | Do You Think About Me? | Bloodshot |
| 14 >V/A | Edmonton Rocks | Def Star |
| 15 Asylum Street Spankers | Sparks for the Memories | Watermelon |
| 16 Bill Ding | Trust in God, But Tie up Your Camel | Lieft |
| 17 Helmet | Aftertaste | Interscope |
| 18 The Delta 72 | The Soul of a New Machine | Touch and Go |
| 19 Built to Spill | Perfect From Now On | Reprise |
| 20 500 Volt | Straightaways | Warner |
| 21 >Ray Condo and his Ricochets | Door to Door Maniac | Joaquim |
| 22 >Cub | Manler | Au Go Go |
| 23 White Hassle | National Chain | Matador |
| 24 Whisky Town | Stranger's Almanac | Outpost |
| 25 Backsliders | Throwin' Rocks at the Moon | Mammoth |
| 26 >The Puritans | Marquee Themes | SAP |
| 27 Cibo Matto | Super Relax | Warner |
| 28 Robbie Fulks | South Mouth | Bloodshot |
| 29 Bettie Serveert | Dust Bunnies | Matador |
| 30 V/A | Deep Concentration | Om |
| 31 T-Model Ford | Pee Wee Get My Gun | Fat Possum |
| 32 >k.d. lang | Drag | Warner |
| 33 Squirrel Nut Zippers | Sold Out | Mammoth |
| 34 Beulah | Handsome Western States | Elephant 6 |
| 35 Portishead | Portishead | Go! |
| 36 >Soft | The Tower | Raging Pman |
| 37 S.C.O.T.S. | Plastic Seat Sweat | DGC |
| 38 V/A | Dope, Guns, Fucking Vol. 8-11 | A. Reptile |
| 39 Six String Drag | High Hat | E2 |
| 40 Man or Astro Man? | Meet of Technitium | Touch and Go |
| 41 Red Meat | Meat Red Meat | Ranchero |
| 42 V/A | Straight Outta Boone County | Bloodshot |
| 43 Guided By Voices | Mag Earwhig | Matador |
| 44 Supersuckers | Mus've Been High | SubPop |
| 45 >Fred Eaglesmith | Lipstick, Lies and Gasoline | Razor & Tie |
| 46 >Dianne Donovan | Yes and No | Ind. |
| 47 Bill Janovitz | Lonesome Billy | Beggars Bgt. |
| 48 Ben Vaughn | Rambler '65 | Rhino |
| 49 >Eric's Trip | Long Day's Ride 'Til Tomorrow | Sonic Unyon |
| 50 Friends of Dean Martinez | Retrospect | Sub Pop |
| 51 Madder Rose | Tragic Magic | Atlantic |
| 52 Grievous Angels | New City of Sin | Bloodshot |
| 53 The Muffs | Happy Birthday to Me | Reprise |
| 54 Folk Implosion | Dare to Be Surprised | Communism |
| 55 Swell | Too Many Days Without Thinking... | Beggars Bgt. |
| 56 Topsy | The Seductive Sounds of... | Asphodel |
| 57 Wu Tang Clan | Wu Tang Forever | BMG |
| 58 >Jerry Jerry | The Sound & the Jerry | Aquarius |
| 59 R.L. Burnside | Mr Wizard | Fat Possum |
| 60 The Grifters | Full Blown Possession | SubPop |



Behold, CJSR's
FAVORITE RELEASES
FOR 1997! Canadian
content has a > pointing
to it. Have you a
problem with any of this?
Bring it on, chump!

DESERT
THE HERD

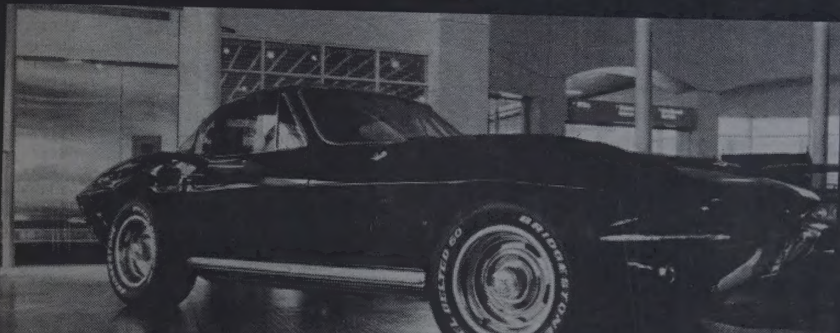
CJSR FM88

edmonton's independent

FORM OF PAYMENT: ☐ CASH ☐ MONEY ORDER ☐ CHEQUE (PAYABLE TO VUE)
M.C. # _____ EXP. DATE: _____ # OF INSERTIONS: ☐
NAME (PLEASE PRINT): _____
ADDRESS _____ CITY: _____
PROV: _____ POSTAL CODE: _____ DAYTIME #: _____

DEADLINE - MONDAYS - 3 PM

Q&A LOOKS



The Reynolds-Alberta Museum in Wetaskiwin is wrapping up its '60s a Go-Go exhibit. The display features a variety of pop culture and more serious memorabilia from the '60s. Pictured are two classic cars: a Corvette and the venerable Beetle, which Volkswagen is re-introducing this year.

REAL LIFE

Telepersonals®

PRESENTS: "THIS WEEK'S TOP ADS"

Women seeking Men

This is Wendy. I'm a 30 yr. old, 5'5" tall, 115 lb. female with brown hair & blue eyes. I'm a smoker & non-drinker. I have a 5 yr. old daughter. I'm very sincere, honest, caring & affectionate & seek the same in a man. If you're interested, boy me back. Box 9777.

I'm a 57" tall, bright weight proportionate, attractive, independent female with wild, shoulder length, dark hair. I have two dependent daughters. I also have a horse. I have a well rounded personality & would like to meet a man with the same. If you're interested, get back to me. Box 6289.

This is Emily. I'm a 5'5" tall, full-figured female with blonde hair. I enjoy cooking, walks, & much more. I'm looking for a fun guy to start a friendship & see where it goes from there. Race or color is not an issue for me. If you're interested, leave me a message. Box 3550.

Now's The Time
Fabulous
First Time
Buyer
Prices!
to Call!

My name is Valerie. I'm a petite, professional woman who likes movies, dancing, long walks, & golf. I'd like to meet an adventurous man with a sense of humor. If you like to do a lot of different things, leave me a message. Box 5344.

My name is Susan. I'm a mid 40's, 5'4" tall, dynamic, classy, professional, slim female with blonde hair. I'm a non-smoker who loves to be romanced. I enjoy traveling, dancing, golfing, & skiing. I'm looking for a spontaneous guy with a zest for life, & great sense of humor. You should enjoy good conversation, be emotionally & financially stable, & have good moral values. If you're interested, boy me back. Box 5271.

This is Veronica. I'm looking for a long term relationship that starts with friendship. I enjoy good conversation, long walks, cuddling, & having a few drinks at home with that special someone. I'm very shy at first. I like guys who are affectionate & very romantic. If you like this ad, boy me back. Box 9633.

My name is Monica. I'm a very outgoing, passionate, honest, caring person who knows exactly what she wants. I'm looking for a man to be friends & partners with for the rest of my life. I know that takes time & I'm up for it. You should be honest, & have a beautiful heart. If you're looking for the same, call Box 6749.

I'm a 34 yr. old, 5'2" tall female with brown hair & hazel eyes. I'm a non-smoker & casual drinker. I enjoy anything to do with the great outdoors, swimming, camping, fishing, candlelit dinners, bubble baths, music, & more. If you'd like to know more about me, leave me a message. Box 4768.

I'm a 37 yr. old, fit lady looking for dating & friendship. I have only been in Canada for a short time. If you're interested & you'd like to know more, leave me a message. Box 5107.

This is Stacy. I'm a 19 yr. old, full-figured female with medium length, dark, brown hair. I enjoy racquet sports, skating, rollerblading, swimming, & much more. I'm looking for friendship & friendship only. If you'd like to know more about me, get back to me. Box 1752.

I'm a 26 yr. old, 5'6" tall, 140 lb., beautiful female with long, auburn hair & eyes that change color with my mood. I'm a very spiritual person who loves nature, hiking, camping, music, bars, & much more. I'm a smoker, casual drinker, & work out regularly. I have a sarcastic sense of humor & can be a lot of fun to be with. I'm looking for interesting individuals to meet. Box 7243.

I'm a 23 yr. old, 5'9" tall, 132 lb., white, Christian female with dark hair & dark eyes. I have a degree in Education & am working on science & geology. I'm really fun to be around. I'm very happy & know where I'm going & what I want to be. I'm looking for a 24-28 yr. old, white, Christian male over 5'10" tall. If this sounds like you, & you're a good guy, leave me a message. Box 7200.

I'm a 31 yr. old, 125 lb., single, white male with auburn hair, blue eyes & a warm smile. I possess a positive attitude with a great sense of humor. I love the simple things in life including camping, fishing, hugs, sports, smelling the roses, & watching big, lazy clouds roll by on a summer day. I don't like travel sprouts or head games. If any of this sounds interesting, or if you'd like to know more, get back to me. Box 6880.

I'm a 25 yr. old female looking for friendship. Anything else is a bonus. I'm looking for a 20-27 yr. old, energetic guy with a good head on his shoulders, a big heart & who likes to have fun. I enjoy pool, long walks, country music, good conversation, & laughter. I hope to hear from you soon. Box 8942.

I'm a 57" tall, slim female with shoulder length, auburn hair & blue eyes. I enjoy family & friends, movies, dancing, & more. I've never been married & have no children, but love them. I'm looking for a friendship that could lead to more. If interested, leave me a message. Box 6362.

I'm a 36 yr. old, 5'4" tall, medium built, single, white female with light brown hair & green eyes. To hear more, call Box 5306.

This is Shirley. I'm a 26 yr. old, 5'4" tall, 130 lb. female with shoulder length, brown hair & crystal blue eyes. I enjoy having fun with my friends, dining & watching movies. I'm looking for a guy with a good head on his shoulders, a great personality, & someone who knows where he's going & what he wants out of life. If you'd like to know more about me, leave me a message. Box 8041.

I'm a 31 yr. old, 5'2" tall, small female with brown hair & brown eyes. I enjoy camping, long walks, & spending time with friends & my two boys. I'm looking for a 25-40 yr. old, considerate, caring, cuddly, monogamous, romantic guy who likes children & has a good sense of humor. If you're interested, get back to me. Box 4069.

Men seeking Women

I'm a 59" tall, 5'10" tall, 168 lb., fit, young, handsome, clean, attractive, romantic, Italian male with black hair & brown eyes. I'm self-employed. I'm looking for a romantic, slim, attractive, 25-35 yr. old lady to be my lover. If you're interested, boy me back. Box 8457.

I'm a 58" tall, 200 lb., kind, considerate, understanding male who loves the outdoors. Camping, hunting, fishing, & more. If you're interested, boy me back. Box 8645.

I'm a 36 yr. old, 6' tall, good looking, slim male with blond hair & blue eyes. I'm looking for that special someone to be my friend & to grow with. I'm not interested in having kids, & have a job that takes me out of town five months of the year. I'm looking for a slim, attractive, younger female who's demanding & very interactive. If you'd like to know more about me, give me a call. Box 6744.

I'm a 38 yr. old, divorced, attractive, non-smoking male. I'm looking for friendship & an ongoing relationship. I'd like to meet a well-endowed woman of any shape, size or age. If you'd like to know more about me, get back to me. Box 9193.

I'm a 24 yr. old, 5'9" tall, 160 lb., male with blond hair & green eyes. I enjoy snowboarding, mountain biking, partying, music, dining, & more. I'm looking for an attractive, 18-25 yr. old female with similar interests who enjoys life & is fun to be with. If you're interested, get back to me. Box 7873.

I'm a 49 yr. old, 5'7" tall, 180 lb., white male in good shape. I'm a non-smoker, casual drinker & have no excess baggage. I enjoy outdoor activities, dining, sports, music, good conversation, & romance. I'd like to find a medium built lady to share some of those activities with, for a committed relationship. Race & color are not important to me. Box 3602.

I'm a 56" tall, physically fit, athletic, confident, wild male with long hair, blue eyes & a mustache. I love hard rock. I'm a practicing Catholic that can't be held down. I'm looking for a Catholic woman who isn't interested in a lot of money but has a great love for God & everything that's true. I love to laugh! If you're interested, boy me back. Box 6753.

I'm a mid 30's, 5'11" tall, 175 lb., attractive male with dark hair. I'm seeking a long term, non-committed affair with an experienced dominatrix. If you'd like to know more about me, leave me a message. Box 9026.

I'm a 20 yr. old, good looking, respectful, sweet, compassionate, giving, loving, trustworthy, honest male who's a really good listener. I'd be a really good friend to have. I don't care what you look like. I'd just like to get to know you who you are. If you'd like to know more about me, get back to me. Box 1369.

This is Don. I'm a 59" tall, 150 lb. male with brown hair & brown eyes. I'm outgoing, & enjoy most sports, ball, fishing, & other outdoor activities. I'm looking for a 30-35 yr. old, 150-170 lb. female. If interested, call Box 8247.

This is Bill. I'm a late 20's, 5'8" tall, 150 lb., slim, single, white male with short, blond hair, a goatee, & blue grey eyes. I dress in an alternative style. I'm into arts & music. I'm intelligent & witty. I'm looking for an 18-30 yr. old, slim, slender, witty, humorous, intelligent female who likes to hang out on White Avenue. I'd like to struggle down & solve the problems of the Universe, maybe over coffee. Box 6797.

My name is Jessie. I'm a 22 yr. old, 5'6" tall male with brown hair & blue eyes. I'm new to the area. I enjoy long walks, the outdoors, skiing, snowboarding, mountain biking, & more. I'm a non-smoker, 18-25 yr. old. If you're interested, give me a call. Box 6423.

Oh sure, I had been dating - all the wrong guys...



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